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JANUARY 2004

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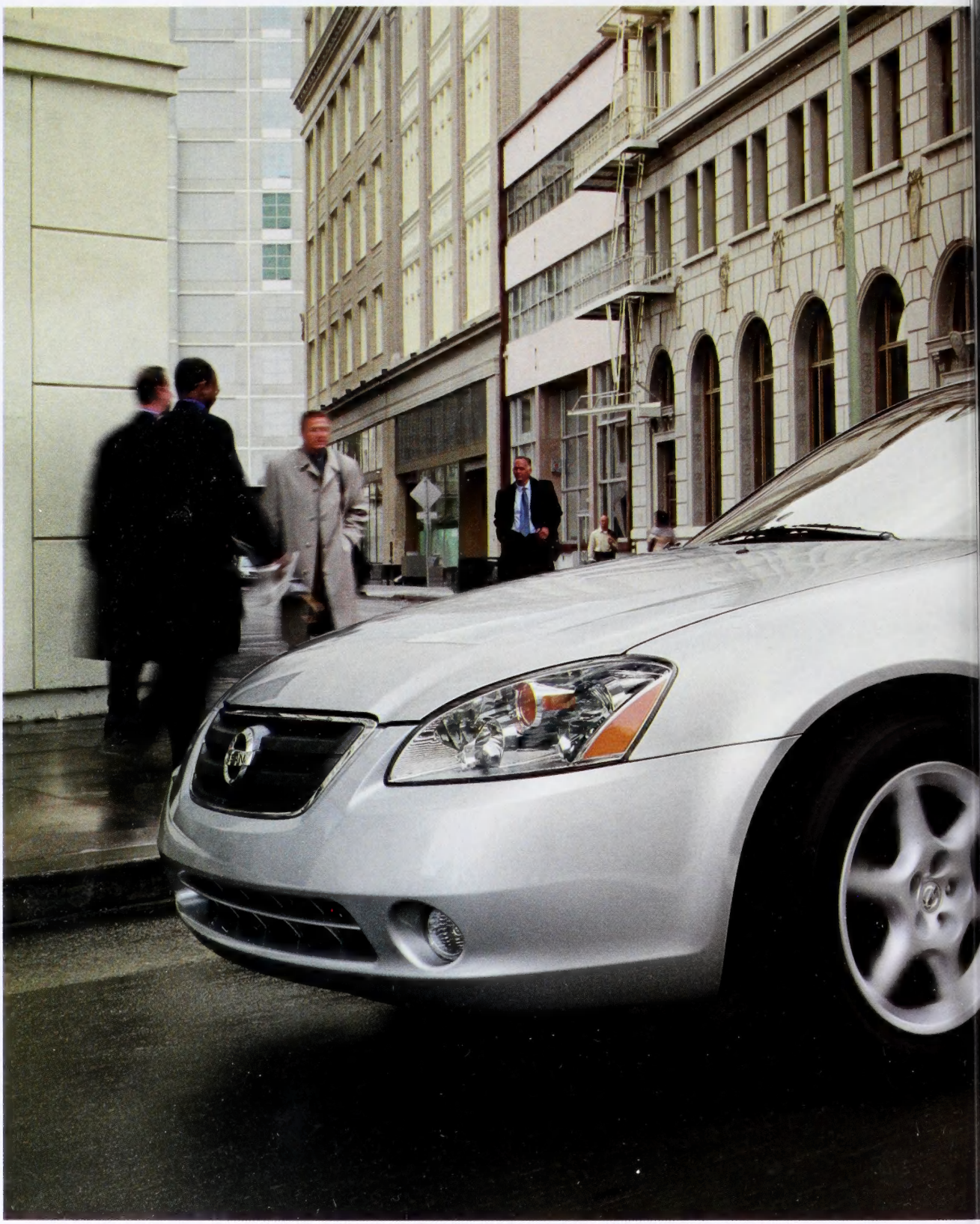
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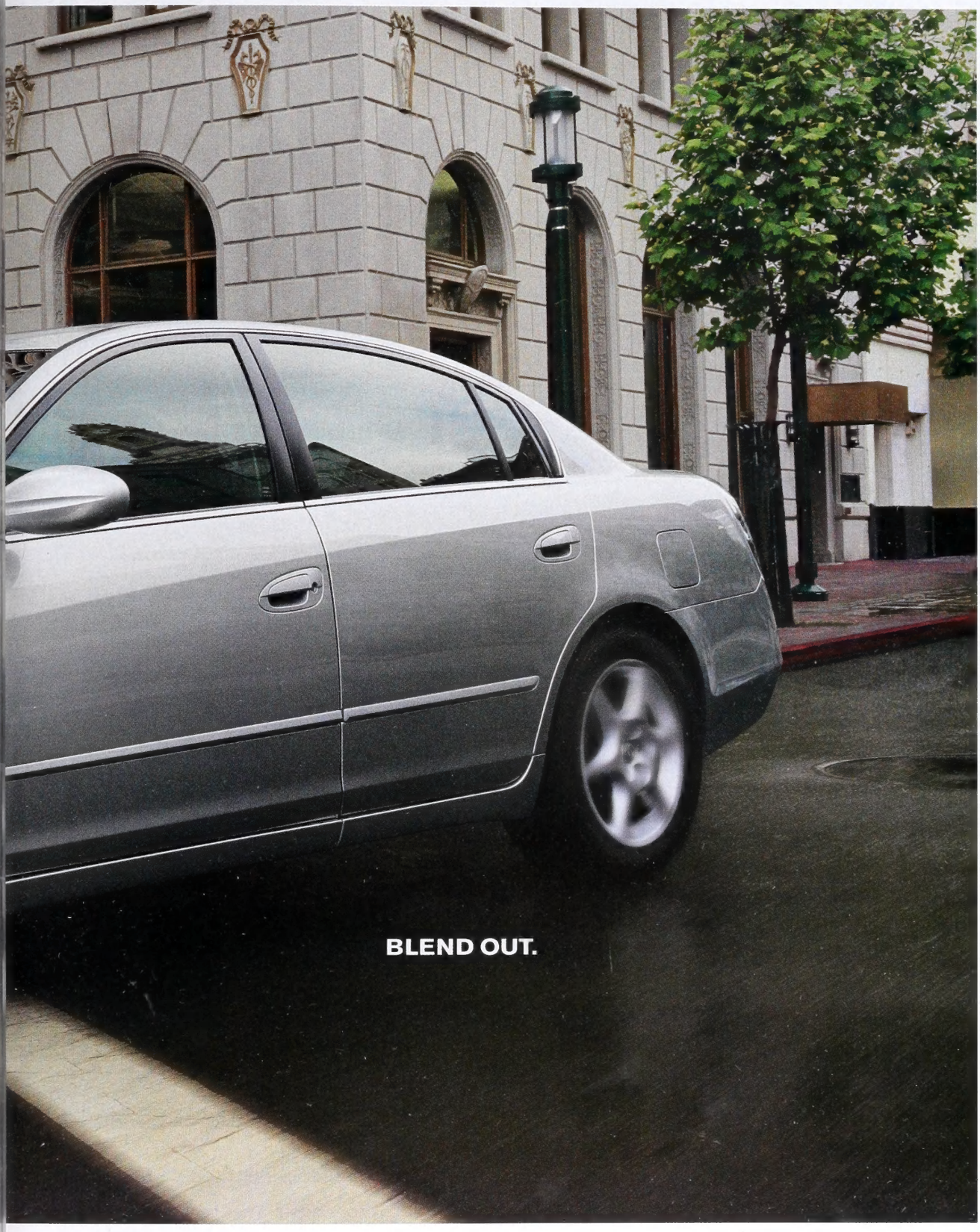



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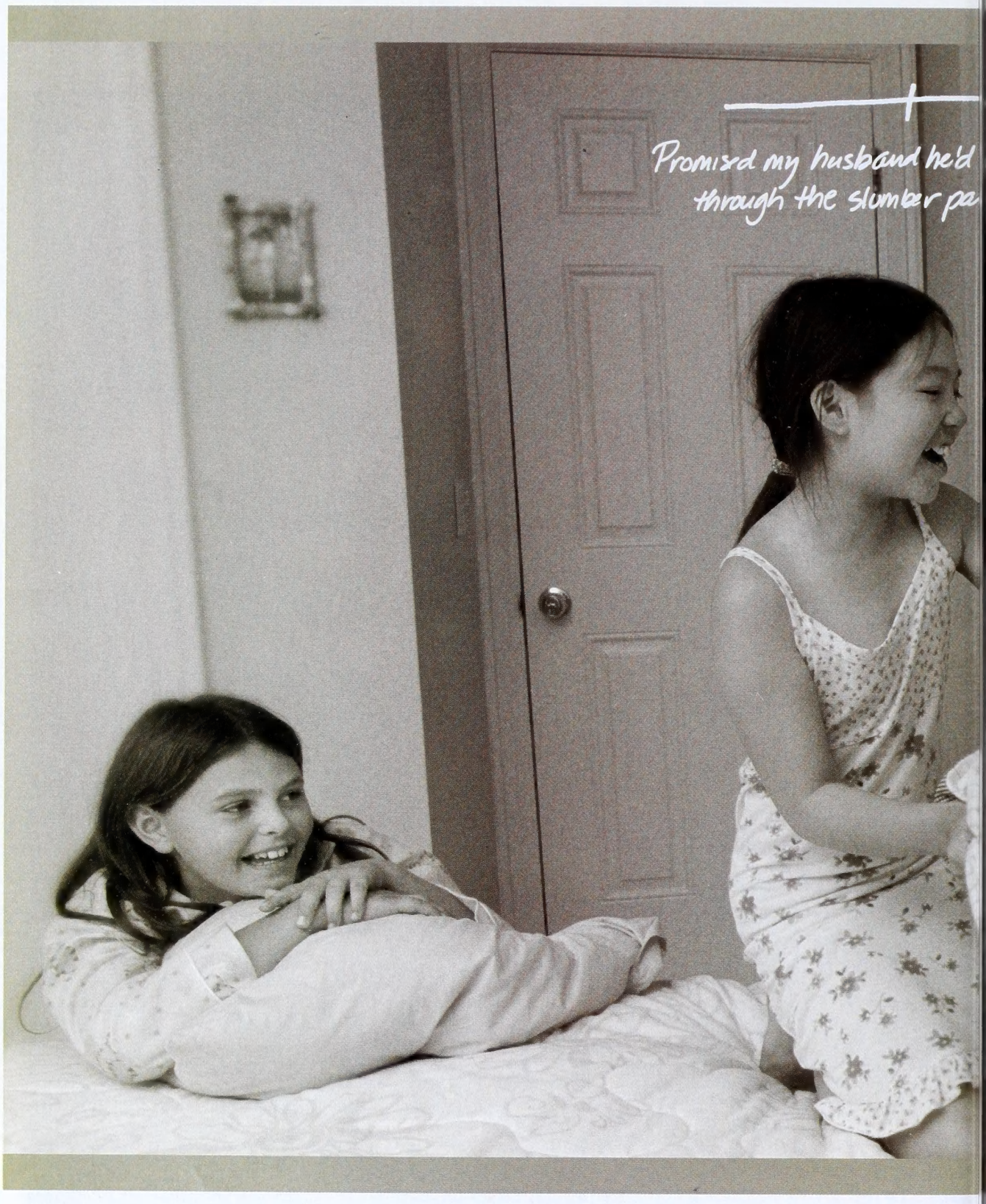
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# House Beautiful

FEATURE

JANUARY


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By Virginia Campbell

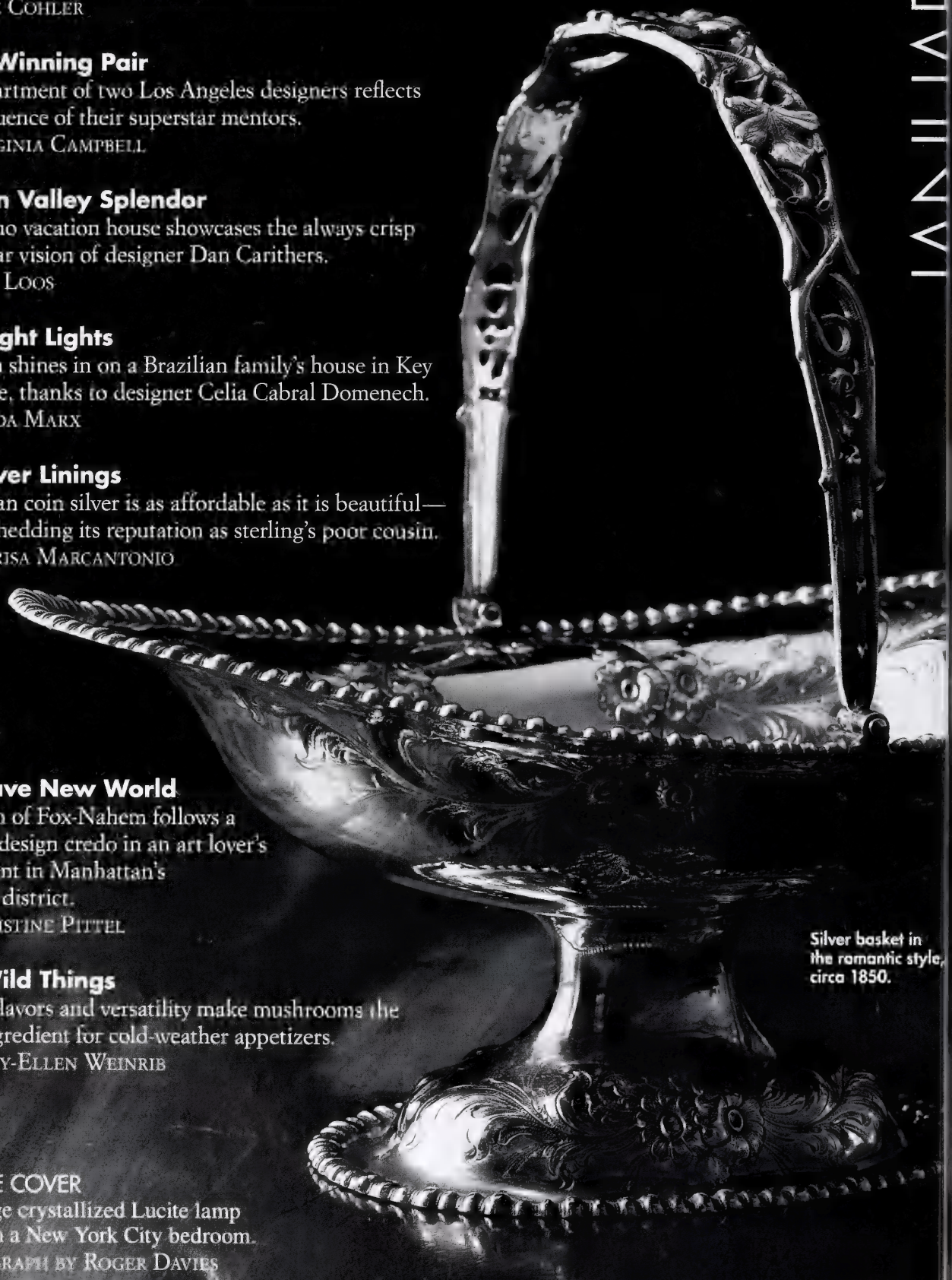
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Photograph by Roger Davies

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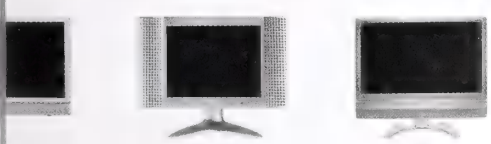


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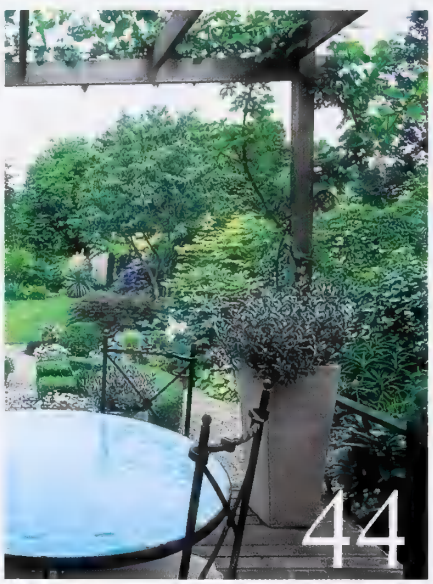
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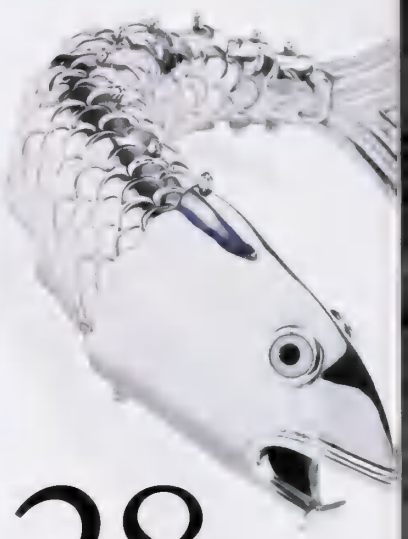














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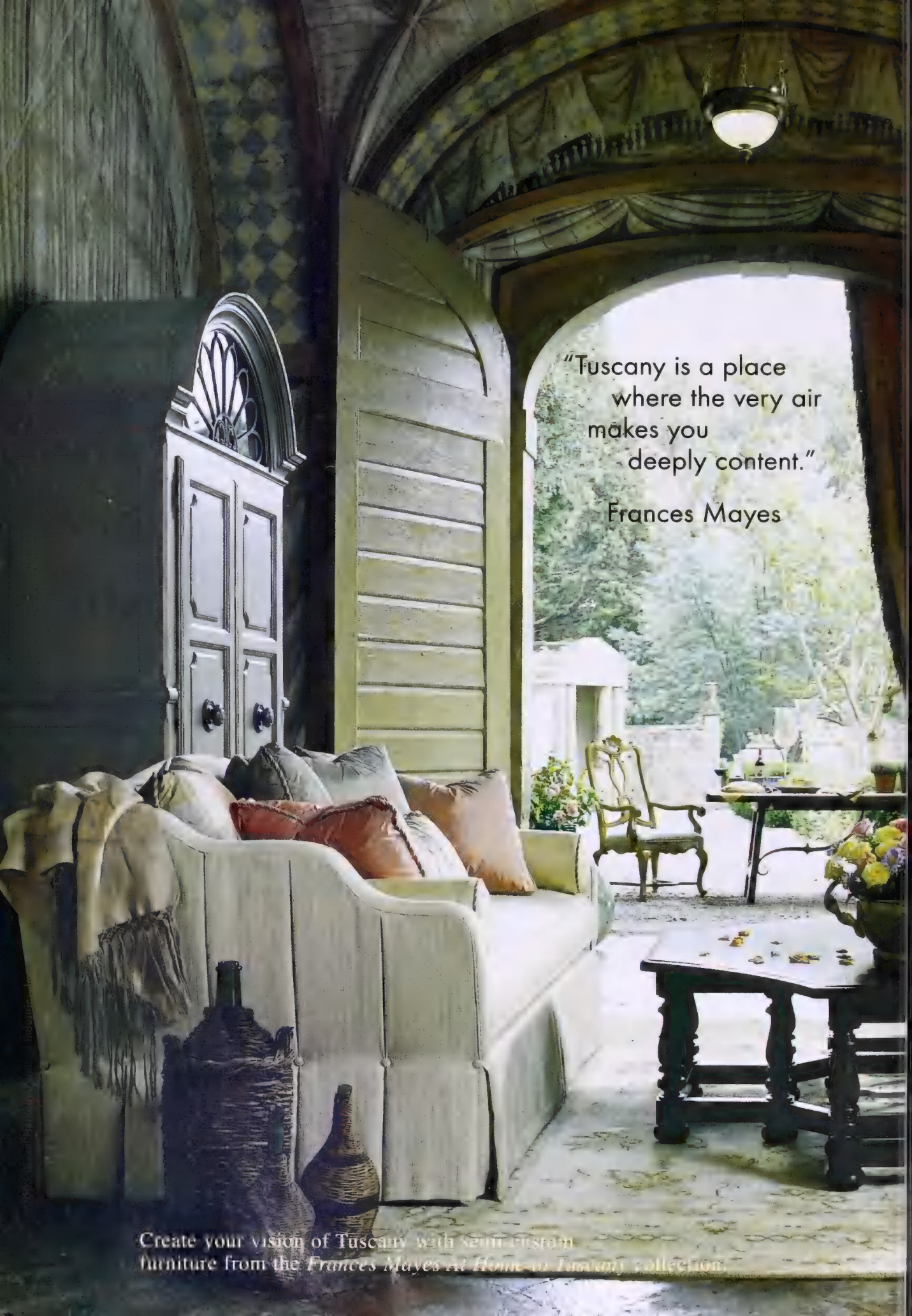

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"The Bramasole Bed,
black as a starless night and so dramatic,
looks as though it could anchor anyone's dreams."
Frances Mayes, author, Under the Tuscan Sun
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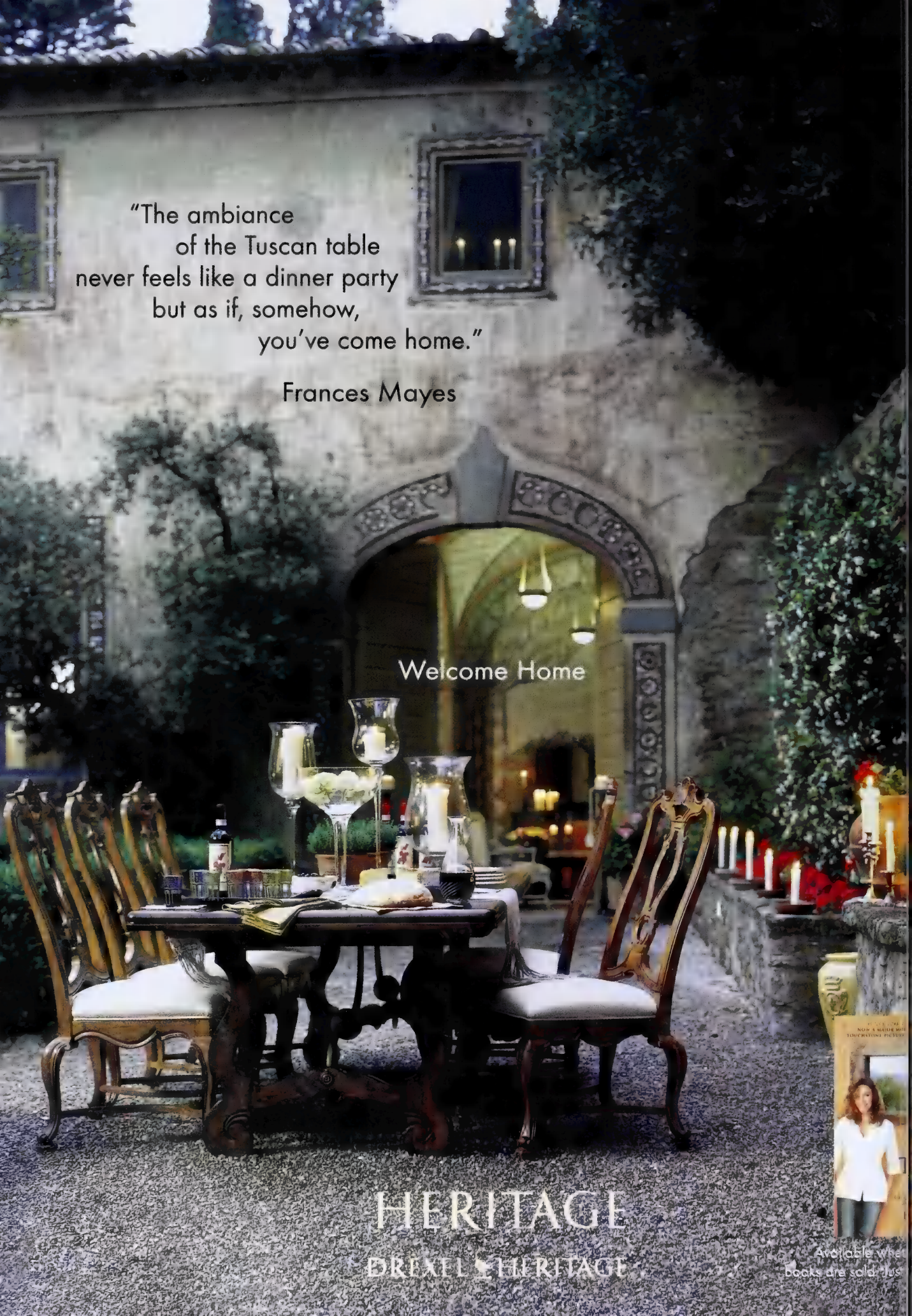


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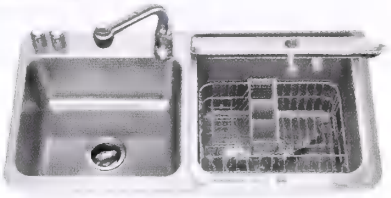
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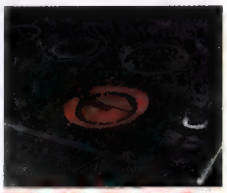
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## Home Is Where Your Art Is

In a two part venture, House Beautiful sponsored the Second Annual "Home Is Where Your Art Is" program at the March 2003 International ArtExpo at the Jacob Javits Center in New York City. House Beautiful chose four promising interior designers—Tracy Bross, Tom Charnock, Paul DiPippa, and Mel Jones, Jr.—to create stunning vignettes built around a selection of artwork offered by more than 600 ArtExpo exhibitors. A corresponding panel discussion "Imaginative Uses of Art in Interior Design" w moderated by House Beautiful Seni Editor Christine Pittel and featur Tom Charnock and Paul DiPippa alon with two of House Beautiful's 20 Next Wave of Designers—Tim Hob and Tony Stavish.

Many thanks to the designers a contributors. A very special thanks Grange, the 2003 Furniture Sponsor "Home Is Where Your Art Is".









Clockwise from top left: Tracy Bross, Tracy Bross Interiors; Desiron & Lou Galle Tom Charnock, Charnock & Co., Grange, Chelsea Fine Art, Crown Tho Publishing, Nomi Faran, Serge Firer, R. Cook Editions, Paul DiPippa, DiPipp Designs, Meixner Gallery, Chelsea Fine Art, Oddgard, Holly Hunt, Therien Stud Workshops, Rose Tarlow, Corbin Bronze, Lyle & Lumbach, Paul Lee, Mel Jone Mel Jones, Jr., Grange, Alias Fine Art.

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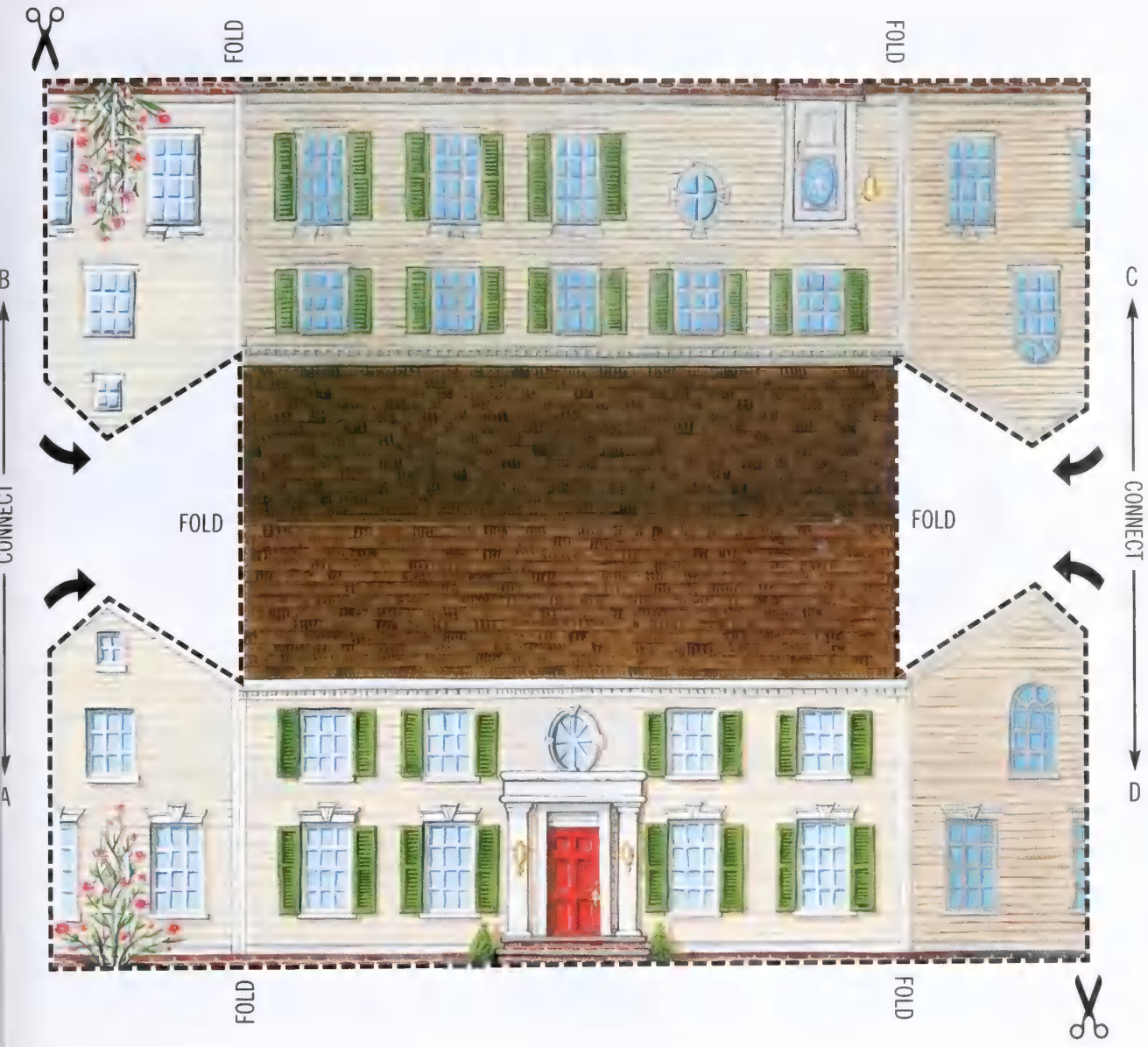
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### In Full Color

I recently picked up the October issue at the newsstand; I was struck by the beautiful colors on the cover. Inside, every page drew me deeper into the magazine—I couldn't put it down. Not only are the photos beautiful and the articles informative and entertaining, the advertisements are also wonderful studies in color and design. Thank you for a special issue that I will keep and enjoy for many years to come.

*Debra Thomas*
*via e-mail*

I am an avid reader of *House Beautiful* and I enjoy every page, poring over each issue from cover to cover (even the ads have something to say to me). And as a fellow Southerner, I always look forward to the editor's letter from Mark Mayfield. But you deserve extra thanks for the special edition—I love color!

*Melissa Haynie*
*Carrollton, Georgia*

The color issue was a home run and designers William Diamond and Anthony Baratta were the magazine's most valuable players. Their work, featured in "Over the Top," is stunning. I can't remember the last time I saw such an original American interior.

*Dana Carey*
*via e-mail*

### Spellbound

I am in awe of the breathtaking photographs by Richard Felber in "Enchanted Forest" [November]. They are exceptionally beautiful.

*Stacey Halio*
*via e-mail*

*Please send your correspondence to hbmail@hearst.com or to Letters, House Beautiful, 1700 Broadway, 29th floor, New York, NY 10019. Be sure to include a daytime telephone number. Letters may be edited for clarity and length.*





### Tara Striano

Photographer Striano ("Makeover," page 42) became interested in photography in high school and continued her studies at New York University before turning professional two years ago. In addition to her work for *House Beautiful,* Striano has contributed to several other national magazines, including *Woman's Day, Real Simple,* and *Surface.*



### Eric Piasecki

"I really loved shooting his pla that Hermès orange theme tied it all together for me," says tographer Piasecki of his visit apartment designed by Ned Ma ("Color Scheme," page 48). A res of Miami before moving to New eight years ago, Piasecki's photog of still lifes, interiors, and food been featured in *Food & Wine, Spectator,* and *New York.*



### Virginia Campbell

After beginning her writing and editing career at the California think tank RAND, Campbell ("A Winning Pair," page 66) spent several years covering the filmmaking industry as editor of the Los Angeles–based magazine *Movieline.* She now writes about art and design for publications including *O, The Oprah Magazine; Departures;* and *Southwest Art.*

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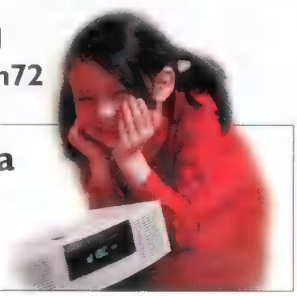
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# THE GRAND TOUR

At the magazine, we usually travel quite a bit during the fall, and so it is that I'm w ing this on a flight from Houston to New York. It's a crystal-clear day over most of the easte United States, and for a change, we're actually scheduled to land early. That is no small thi considering that in the past month I've been in Los Angeles, Washington, D.C., High Po North Carolina, and now Houston. At the moment, we're passing high over Birmingham, A bama, and I can see, from this distance, the hilly suburb where my parents live. The miracle flight has made it possible for this kind of travel, and allowed us to see the world from such glorious vantage point that few could imagine before the Wright Brothers invented the airpla a century ago.

Days like this remind me of how much I marveled at the sight of the Colosseum from the as we were descending into Rome on my first trip to Italy. It was the kind of view that even t ancient architects who designed the great city could never have hoped to see. Getting to Ro or anywhere else today, is only a matter of hours by plane. It is a much smaller world thar used to be.

On the whole, I enjoy traveling, particularly when I have the opportunity to speak direc to readers of the magazine at the various events we plan around the country and in Europe always learn something. Lately, readers have told me they want more step-by-step decorating s ries, full of advice on everything from window treatments to powder rooms. I also keep heari questions about how to pull a room together. It seems that some of us have managed to buy th new sofa before we've figured out where it fits into the living room, or how to accessorize room once the seating areas have been chosen. To help, we have launched a new column call "How To." Each month it deals with specific advice on decorating, including this month's lo at how to make a small space seem larger. We're also responding to your suggestions for mo room makeovers, and have two outstanding examples in this issue.

I want to encourage you to continue to write to us about your decorating dilemmas. We already turned some of your inquiries into stories for our "Problem Solvers" column, which w be published in at least six of the 12 issues this year. Address your letters to Probl Solvers, *House Beautiful,* 1700 Broadway, 29th Floor, New York, NY 10019. Be su to include a non-returnable photo or two so we can see the problem for ourselve



TIMOTHY GREENFIELD-SANDERS

I also want to hear from you about your favorite furniture. Is there one piece t you like in your house above all others? Let me know and tell me why it's your fav ite. I'm still receiving letters about my favorite, the rolltop desk I had as a child, wh I mentioned in this column months ago. It's amazing how much a piece of furnitu can mean to us when it has that kind of sentimental value. We'll choose some of yo letters for use in an upcoming story, so send them (and photos as well) to me at t same address listed above.

In the meantime, Dr. Henry Kissinger is sitting in a seat near me on the pla and he has just managed to tip over his breakfast tray. I'm glad I'm not the only c who has ever done that at 35,000 feet. Ah, the joys of flying. . . .

Have a Happy New Year!



Mark Mayfield


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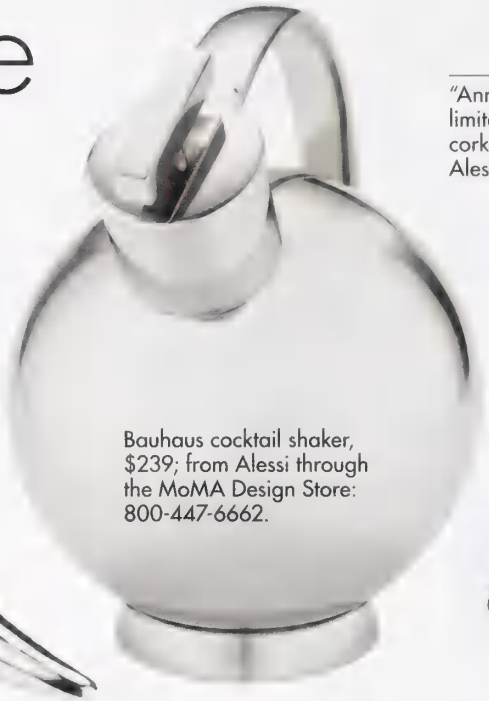
Producer: Marisa Marcantonio
Photographer: Darrin Haddad

# Party Time

Resolve to ring in the New Year in style



Shark bottle opener, $48; by Ercuis: 732-751-0500.



Bauhaus cocktail shaker, $239; from Alessi through the MoMA Design Store: 800-447-6662.



"Anna G. Proust" limited edition corkscrew, $100; by Alessi: 212-431-1310.



From left: Cora champagne glass, $70; by William Yeoward Crystal: 800-818-8484. Piume champagne flute, $105 for a set of two; by Salviati: 212-725-4361. Champagne flute, $140 for a set of two; by Burberry: 212-407-7100.



Spherique martini picks, $65 for a set of six; by Ercuis: 732-751-0500.



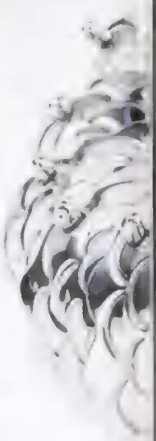
Champagne bowl, $150 for a set of two; by Links of London: 800-210-0079.




Pince champagne opener, $78; by Ercuis: 732-751-0500.



Bottle opener in red, $6; at Crate & Barrel: 800-996-9960.





Lulu martini glass in violet, $175; by William Yeoward Crystal: 800-818-8484.



Collection 3000 corkscrew, $95; by Adam Tihany for Christofle: 877-728-4556.



Ettington cocktail shaker, pitcher, and stirrer, $895 for the full 17-piece set; by Ralph Lauren Home: 888-475-7674.



Clio martini glass, $10; at Crate & Barrel: 800-996-9960.



Marine Bouchon champagne stopper, $105; by Ercuis: 732-751-0500.



Castillo fish bottle opener, $95; from Emilia Castillo through Neiman Marcus: 800-365-7989.



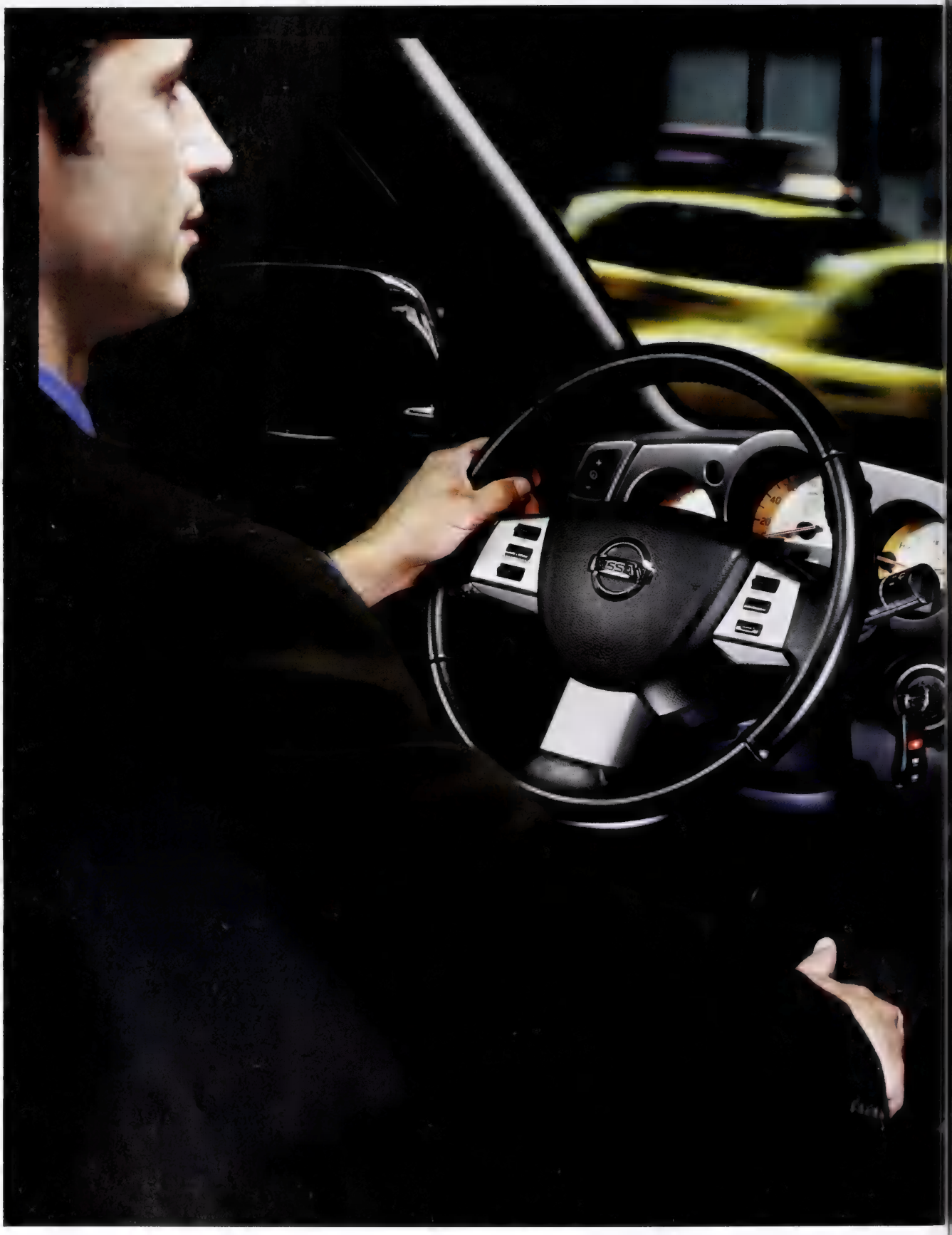
Folio wine stopper from Christofle, through Michael C. Fina: 800-289-3462.

Silver-plated wine stopper, $50; by Links of London: 800-210-0079.



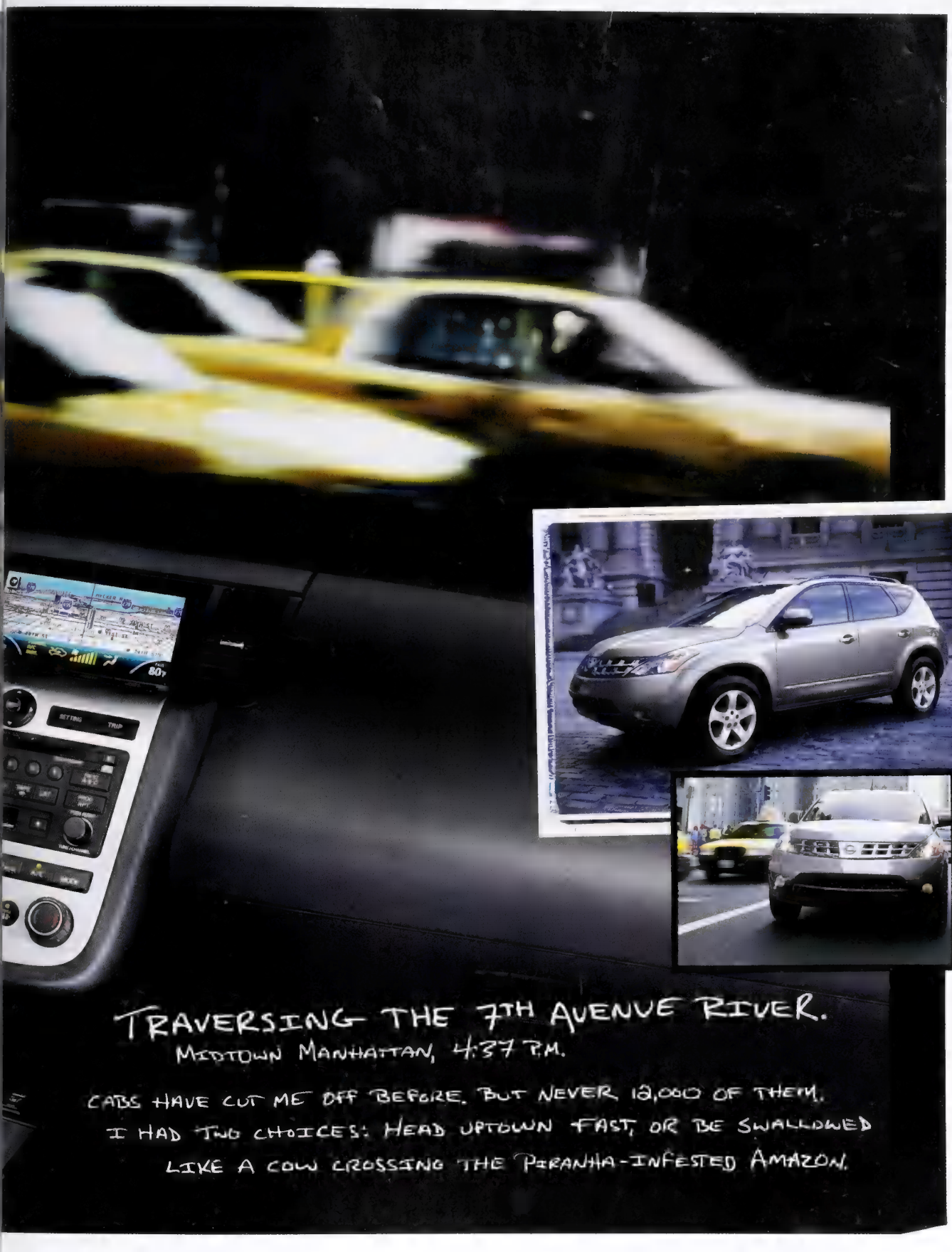


Folio corkscrew, $145 for a two-piece set (including the matching wine stopper above); from Christofle through Michael C. Fina: 800-289-3462.



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# TRAVERSING THE 7TH AVENUE RIVER.

MIDTOWN MANHATTAN, 4:37 P.M.

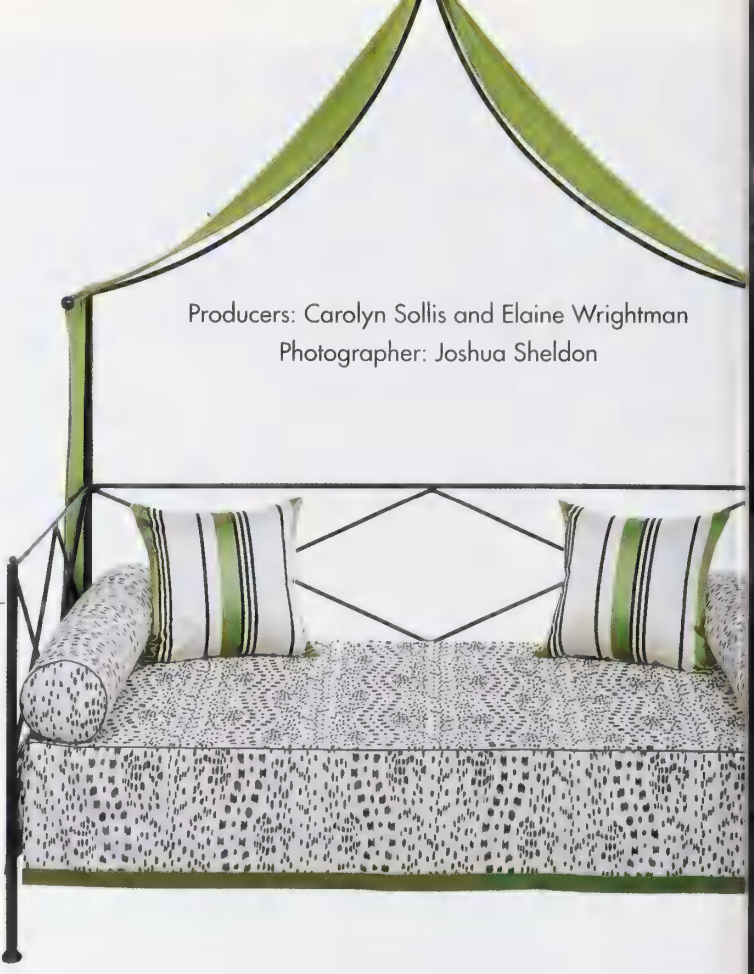
CABS HAVE CUT ME OFF BEFORE. BUT NEVER 12,000 OF THEM.
I HAD TWO CHOICES: HEAD UPTOWN FAST, OR BE SWALLOWED
LIKE A COW CROSSING THE PIRANHA-INFESTED AMAZON.

NISSAN

SHIFT_



*On the canopy:* Charles Burger's Toile Sauvageonne #4216B-24 through Quadrille. *On the daybed:* A classic Brunschwig & Fils animal print, Les Touches #79585-970, with square pillows in Alberto Pinto's satin stripe, #F2392 in color 5 from Pierre Frey.

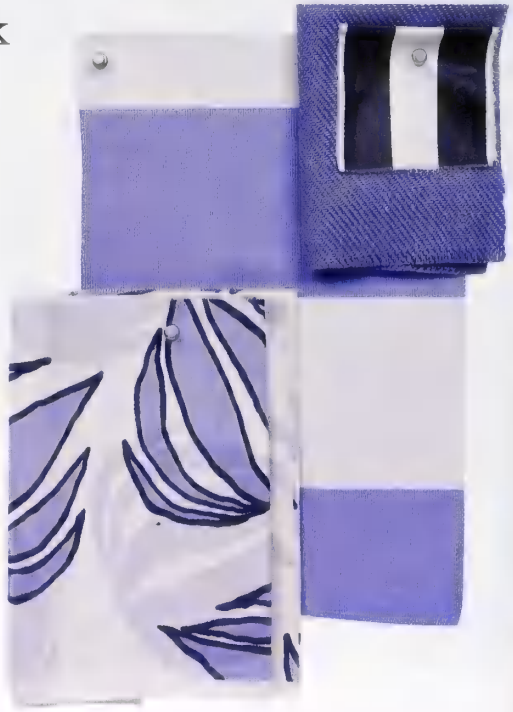


Producers: Carolyn Sollis and Elaine Wrightman
Photographer: Joshua Sheldon

# The Versatile Daybed

This dual-purpose piece has a Gallic canopy, a palette of black and white plus one color, and stripes to lend a crisp, non-bedroomy look





*On the canopy:* Bold blue-and-off-white cotton stripes from M Canovas's Georgica #4470-66. *On the daybed:* Groundwork Fouberts Weave #2321-GWF 15 through Lee Jofa. Square pill Hable Construction's Floating Lotus in blue through A.M. Colle Rose Cumming's Antibes #H0322/14 in black on the bolsters.


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*On the canopy:* Pierre Frey's Philomene #22 color 3. *On the daybed:* Shades of pink on ottoman stripe from Etamine's Terre #9232-3 Zimmer+Rohde; bolsters are covered with Hi Putnam Stripe #HCW-438-E-01.





*On the canopy:* A large Greek key stripe from Dominique Kieffer's Les Grecques #17042-1. *On the daybed:* Rayure Fond Blanc #17061-5 is a crisp and complex black-and-white stripe with bolsters of Rayure Fond Noir #17065-2, a bold bronze-and-black stripe. All from Rubelli through Bergamo. Steel bed frame, Hortense E0001-08, by Brunschwig & Fils. Upholsterer: Carl Dellatore of D & F Workroom. For more details, see Resources.






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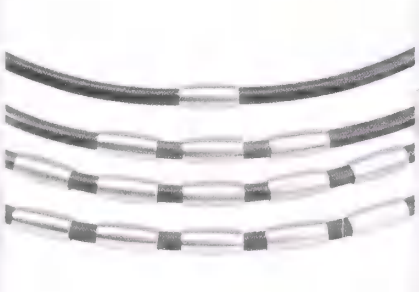
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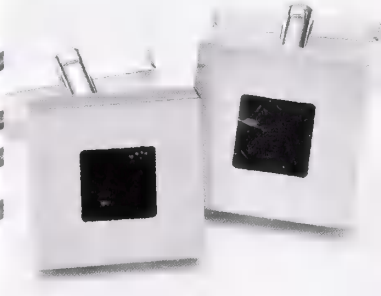
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House Beautiful

# DECORATING SMALL SPACES

Most of us would love to live in ample houses with multiple rooms that comfortably accommodate all our needs. Unfortunately, such capacious quarters are not available to everyone. For those who must content themselves with squeezing a growing assortment of possessions into confined rooms, *House Beautiful* offers this special report, *Decorating Small Spaces*. In the following pages top designers offer professional advice and even divulge a trade secret or two to help you make more from less in your own house or apartment, be it ever so small.


Right now, you might be reading this while waiting to get your teeth cleaned or your hair cut.
How would it feel instead if you were waiting to die?
You've had to accept that you may never have another chance to hear the ocean.
Never hear your cat purr.
Never sit on a park bench with the sun on your face.
Never see the leaves change or hear the wind blow through the trees.
In fact, soon you won't be able to take another breath.
And you just turned eight years old.
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Photographer: Christopher Griffith.
Model: Gage — 6yr.

Writer: Carolyn

# ...Make a Small Space Look Large

## Create grand illusions with these expert decorating tips



Above: Use lightweight chairs around a solid wood table.

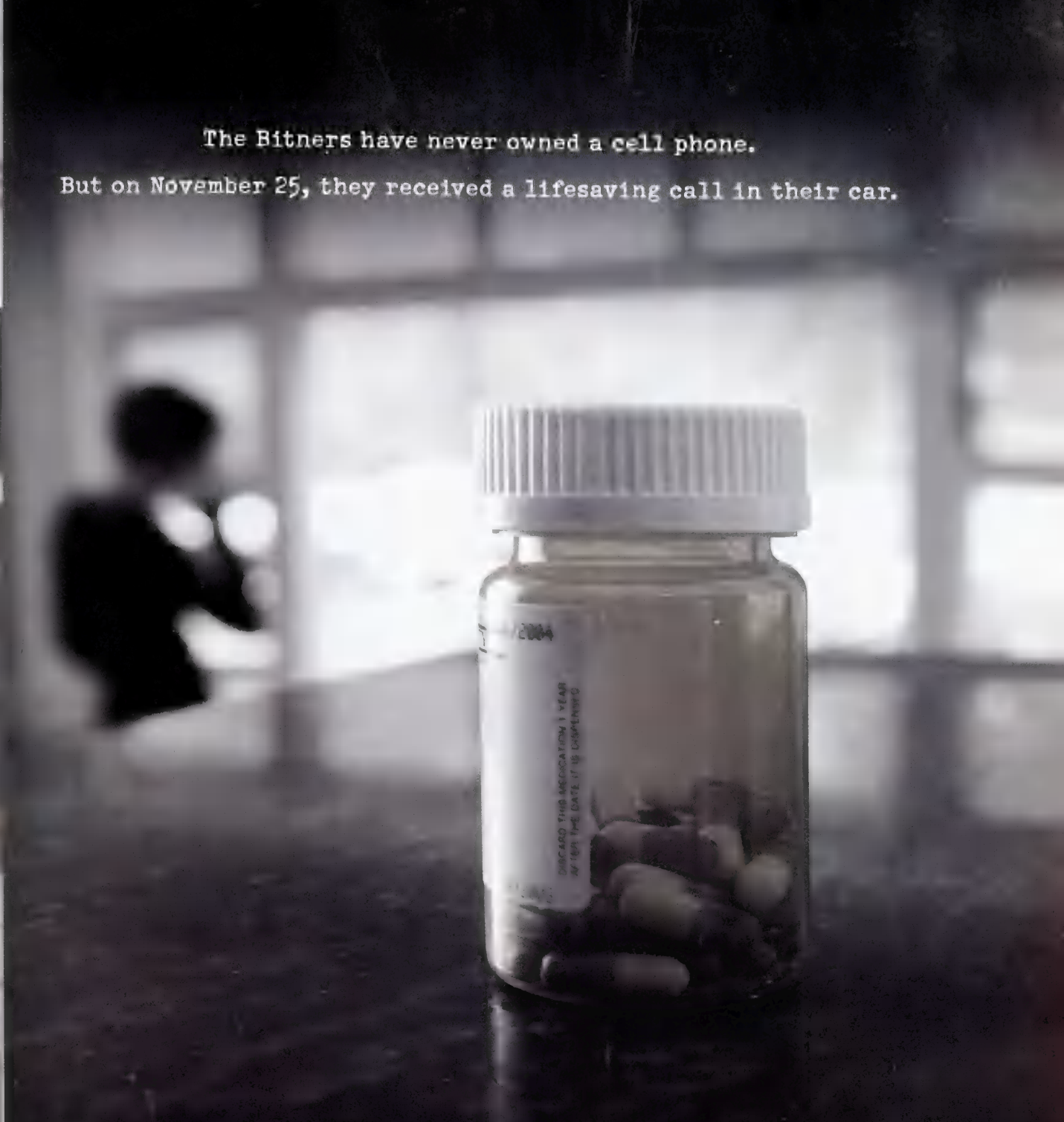
WHEN IT COMES TO MAKING the most of small spaces, interior designers are the ultimate magicians, using their own versions of smoke and mirrors to camouflage cramped quarters. They experiment with unusual colors and reflective surfaces to make walls disappear, hide clutter behind pretty curtains, and use clever built-ins to organize equipment. The pros love dual-purpose furniture like cocktail tables that elevate to dining-table height, or pieces that roll, stack, and store. Tiny rooms can benefit from bold strokes. They offer an opportunity to take a decorating risk you'd never try (or could never afford) in an expansive room. Gravitate toward large-scale furniture and accessories, stick to strong shapes, and be a stickler about organization.



Hang swing-arm lights and a large mirror.

## TIPS

- Before you design your small space, make a list of all the functions you need performed in the room. Shop for furnishings that can combine several of them.
- If you can't afford to install built-in closets or cabinetry—which take up floor space but can streamline a room and add a sense of proportion while hiding clutter—try lining up several tall bookcases or étagères.
- Put your walls to work and hang everything they can support: bedside lighting, ledges to display artwork, pots and pans.
- Use an upholstered screen with a different fabric on each side to divide your space. Make one side a giant memento board: tack on grosgrain ribbon in a crisscrossing lattice pattern and tuck in cards or photos.
- Banish fussy window treatments. Install simple curtains hung as close to the ceiling as possible, or a crisp Roman shade with a contrasting border.




r spending Thanksgiving at their daughter's home, the Bitners set
on the 400-mile drive home. And without OnStar® Personal Calling,
might have driven the whole way without one very important thing:
r medication. Fortunately, their daughter was able to contact them
heir vehicle and let them know before they got too far. Hands-free,
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Conceal clutter with a pretty table skirt.



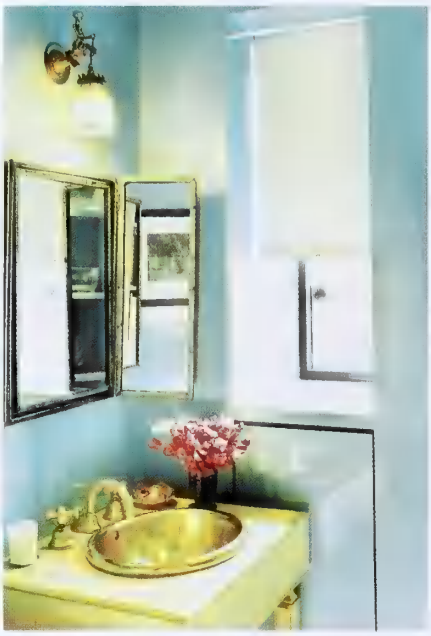
Build streamlined storage for electronics.



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Writer: Christine
Photographer: Tara S
Producer: Elaine Wrigh

# Studio Art

## How to live, work, and sleep gracefully all in one room




Curtains that floor-to-cei and wall-to- transform ordir windows into elegant focal p




### HINTS FROM HB

- Put the bed on casters so you can roll it out from the wall and change the sheets more easily.
- Creating different zones for different functions makes a one-r flat feel much bigger.
- Tortoiseshell blinds can mask an unattractive view yet still let in light.

IT WAS THE CLASSIC NEW YORK quandary—the client had a small space but big ambitions. "She's a young, vibrant woman who wanted a sophisticated retreat where she could relax, work, and entertain friends," says designer Elizabeth Orenstein, who had to figure out how to fit all these different activities into a one-room apartment measuring only 624 square feet. The solution was to divide and conquer. By zoning the apartment into subliminally separate sleeping, sitting, and dining areas, Orenstein could create the illusion of more space.

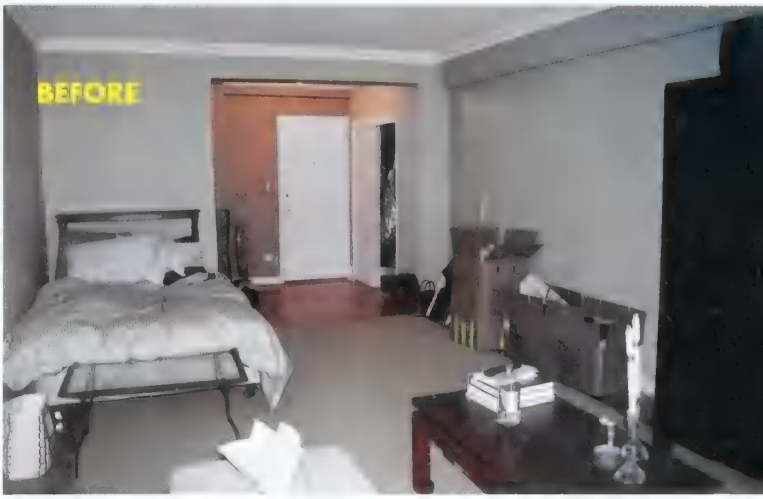
A studio apartment lives or dies on the placement of the bed. Most people faced with an L-shaped living area would automatically assume that the bed belongs in the alcove, where it could >

Pilasters add a classical touch to bookshelves; the lower section is stepped out so it can also serve as a bar or buffet.

It's easy to squeeze in a few more chairs around a pedestal table; this version from Louis J. Solomon comes with a convenient leaf.



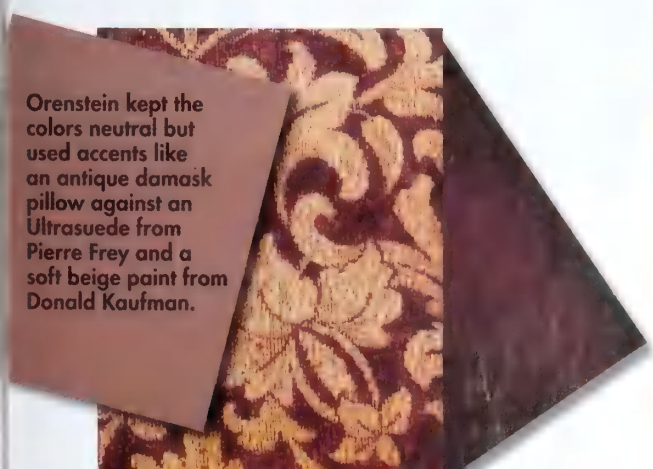



That one basic decision — to put the bed on the long leg of the L-shaped room — freed the rest of the apartment for living and working. Then the decorator separated the bed from the front door by accenting the entryway (above, before and after) with wallpaper, a rug, and one piece of furniture — the catchall chair — to warm it up. For more details, see Resources

sed off. Not Orenstein, who realized that if she placed the n the longer end of the L she would leave the apartment's pecial feature—a wide expanse of windows—uninterrupted. he sofa and the dining table (which doubles as a desk) bask light, and at night the bed, with its tall headboard and foot-, becomes a virtual room of its own.

lors are neutral and the furnishings are tailored, not y," so guests never have the sensation of walking into a om. "Then I added that faux-tortoiseshell chest of drawers ouch of glamour," says Orenstein. "You always need that n something to make a room pop." ●



**Orenstein kept the colors neutral but used accents like an antique damask pillow against an Ultrasuede from Pierre Frey and a soft beige paint from Donald Kaufman.**

## HINTS FROM HB

- Painting low ceilings with semi-gloss paint will make them seem higher.
- Use lamps, sconces, and ceiling fixtures to layer lighting and create gradations of visual texture.
- Beware of the wrong kind of clutter. While artful arrangements of books and bibelots can greatly contribute to an interior, messy details like stereo wires and piles of junk mail can wreak havoc in a small space.

Writer: Elizabeth H. Hu
Photographer: Vivian Ru

# Lawns of **London**

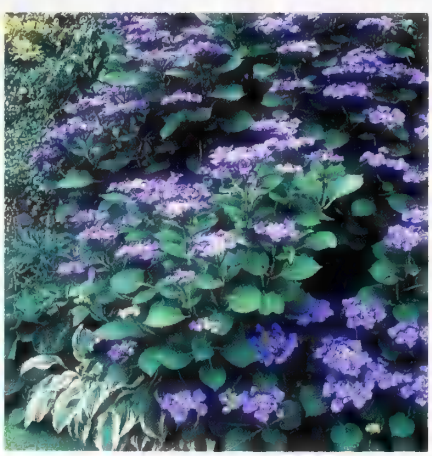
## A modest plot near the center of the city has everything an English garden should: parterre, lawn, and a profusion of flower



TO SUBURBAN gardeners blessed with half an acre to plant, 3,000 square feet may seem like a small space. But by London standards it's considered large, and Anthony Goff and his wife, Vivien, know how lucky they are.

Although their long, narrow 30-by-100-foot garden—a strip of lawn that ran all the way down the middle with narrow flower borders on each side—was not living up to its potential when the couple bought the house about a dozen years ago, they let it alone for a few years.

Lucky as the Goffs are to have a larger-than-normal city garden, they are equally fortunate to have Christopher Masson, a well-known garden designer, living virtually next door.



When he agreed to help them, the Goffs were thrilled.

The first, obvious solution was to divide the space into several areas, "to distract the eye from the awkward shape," says Anthony Goff, and to >

Above: The shapes of hedges and beds i London garden are formal and symmetri but the plantings become looser beyond the parterre. Left: *Hydrangea macrophy* 'Taube.' Below: *Small Space Gardens* (Harper Design International, $30), fro which these photos were excerpted, has hundreds of ideas for small landscapes.





# Bowl of Pasta? Or Bowl of Pain?

## 's Different For People vith Acid Reflux Disease.

you've changed your diet, treated the symptoms, but still ffer from persistent heartburn 2 or more days a week, u could have acid reflux disease. And if you do, it can ect everything, from what you eat to how you sleep. But many people, just one prescription NEXIUM a day– nbined with sensible diet and lifestyle changes–can mean -hour, day and night heartburn relief. Even after meals.

### elieve the heartburn. Heal the damage.

NEXIUM tackles acid reflux at the source. That's important because even a little heartburn, over time, can still mean serious damage to your esophagus. For most people, NEXIUM heals that damage. Your results may vary.

ike your stomach, your esophagus offers no protection ainst churning acid. When acid rises into the esophagus, it eventually wear away the lining. This condition is called sive esophagitis and only a doctor can determine if you have it.

NEXIUM works by "turning off" many of the pumps that produce acid. Once the amount of acid has been reduced, NEXIUM can begin to heal any erosions caused by acid reflux disease. Most erosions heal in 4 to 8 weeks with NEXIUM. Your results may vary.

Talk with your health care professional to see if NEXIUM is right for you. NEXIUM has a low occurrence of side effects, including headache, diarrhea and abdominal pain. Symptom relief does not rule out serious stomach conditions.

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**BRIEF SUMMARY** Before prescribing NEXIUM, please see full Prescribing Information. **INDICATIONS AND USAGE** NEXIUM is indicated for the short-term treatment (4 to 8 weeks) in the healing and symptomatic resolution of diagnostically confirmed erosive esophagitis. **CONTRAINDICATIONS** NEXIUM is contraindicated in patients with known hypersensitivity to any component of the formulation or to substituted benzimidazoles. **PRECAUTIONS** Symptomatic response to therapy with NEXIUM does not preclude the presence of gastric malignancy. Atrophic gastritis has been noted occasionally in gastric corpus biopsies from patients treated long-term with omeprazole, of which NEXIUM is an enantiomer. **Information for Patients** NEXIUM Delayed-Release Capsules should be taken at least one hour before meals. For patients who have difficulty swallowing capsules, one tablespoon of applesauce can be added to an empty bowl and the NEXIUM Delayed-Release Capsule can be opened, and the pellets carefully emptied onto the applesauce. The pellets should be mixed with the applesauce and then swallowed immediately. The applesauce used should not be hot and should be soft enough to be swallowed without chewing. The pellets should not be chewed or crushed. The pellet/applesauce mixture should not be stored for future use. Antacids may be used while taking NEXIUM. **Drug Interactions** Esomeprazole is extensively metabolized in the liver by CYP2C19 and CYP3A4. *In vitro* and *in vivo* studies have shown that esomeprazole is not likely to inhibit CYPs 1A2, 2A6, 2C9, 2D6, 2E1 and 3A4. No clinically relevant interactions with drugs metabolized by these CYP enzymes would be expected. Drug interaction studies have shown that esomeprazole does not have any clinically significant interactions with phenytoin, warfarin, quinidine, clarithromycin or amoxicillin. Post-marketing reports of changes in prothrombin measures have been received among patients on concomitant warfarin and esomeprazole therapy. Increases in INR and prothrombin time may lead to abnormal bleeding and even death. Patients treated with proton pump inhibitors and warfarin concomitantly may need to be monitored for increases in INR and prothrombin time. Esomeprazole may potentially interfere with CYP2C19, the major esomeprazole metabolizing enzyme. Coadministration of esomeprazole 30 mg and diazepam, a CYP2C19 substrate, resulted in a 45% decrease in clearance of diazepam. Increased plasma levels of diazepam were observed 12 hours after dosing and onwards. However, at that time, the plasma levels of diazepam were below the therapeutic interval, and thus this interaction is unlikely to be of clinical relevance. Esomeprazole inhibits gastric acid secretion. Therefore, esomeprazole may interfere with the absorption of drugs where gastric pH is an important determinant of bioavailability (eg, ketoconazole, iron salts and digoxin). Coadministration of oral contraceptives, diazepam, phenytoin, or quinidine did not seem to change the pharmacokinetic profile of esomeprazole. **Carcinogenesis, Mutagenesis, Impairment of Fertility** The carcinogenic potential of esomeprazole was assessed using omeprazole studies. In two 24-month oral carcinogenicity studies in rats, omeprazole at daily doses of 1.7, 3.4, 13.8, 44.0 and 140.8 mg/kg/day (about 0.7 to 57 times the human dose of 20 mg/day expressed on a body surface area basis) produced gastric ECL cell carcinoids in a dose-related manner in both male and female rats; the incidence of this effect was markedly higher in female rats, which had higher blood levels of omeprazole. Gastric carcinoids seldom occur in the untreated rat. In addition, ECL cell hyperplasia was present in all treated groups of both sexes. In one of these studies, female rats were treated with 13.8 mg omeprazole/kg/day (about 5.6 times the human dose on a body surface area basis) for 1 year, then followed for an additional year without the drug. No carcinoids were seen in these rats. An increased incidence of treatment-related ECL cell hyperplasia was observed at the end of 1 year (94% treated vs 10% controls). By the second year the difference between treated and control rats was much smaller (46% vs 26%) but still showed more hyperplasia in the treated group. Gastric adenocarcinoma was seen in one rat (2%). No similar tumor was seen in male or female rats treated for 2 years. For this strain of rat no similar tumor has been noted historically, but a finding involving only one tumor is difficult to interpret. A 78-week mouse carcinogenicity study of omeprazole did not show increased tumor occurrence, but the study was not conclusive. Esomeprazole was negative in the Ames mutation test, in the *in vivo* rat bone marrow cell chromosome aberration test, and the *in vivo* mouse micronucleus test. Esomeprazole, however, was positive in the *in vitro* human lymphocyte chromosome aberration test. Omeprazole was positive in the *in vitro* human lymphocyte chromosome aberration test, the *in vivo* mouse bone marrow cell chromosome aberration test, and the *in vivo* mouse micronucleus test. The potential effects of esomeprazole on fertility and reproductive performance were assessed using omeprazole studies. Omeprazole at oral doses up to 138 mg/kg/day in rats (about 56 times the human dose on a body surface area basis) was found to have no effect on reproductive performance of parental animals. **Pregnancy** *Teratogenic Effects. Pregnancy Category B*—Teratology studies have been performed in rats at oral doses up to 280 mg/kg/day (about 57 times the human dose on a body surface area basis) and in rabbits at oral doses up to 86 mg/kg/day (about 35 times the human dose on a body surface area basis) and have revealed no evidence of impaired fertility or harm to the fetus due to esomeprazole. There are, however, no adequate and well-controlled studies in pregnant women. Because animal reproduction studies are not always predictive of human response, this drug should be used during pregnancy only if clearly needed. Teratology studies conducted with omeprazole in rats at oral doses up to 138 mg/kg/day (about 56 times the human dose on a body surface area basis) and in rabbits at doses up to 69 mg/kg/day (about 56 times the human dose on a body surface area basis) did not disclose any evidence for a teratogenic potential of omeprazole. In rabbits, omeprazole in a dose range of 6.9 to 69.1 mg/kg/day (about 5.5 to 56 times the human dose on a body surface area basis) produced dose-related increases in embryo-lethality, fetal resorptions, and pregnancy disruptions. In rats, dose-related embryo/fetal toxicity and postnatal developmental toxicity were observed in offspring resulting from parents treated with omeprazole at 13.8 to 138.0 mg/kg/day (about 5.6 to 56 times the human doses on a body surface area basis). There are no adequate and well-controlled studies in pregnant women. Sporadic reports have been received of congenital abnormalities occurring in infants born to women who have received omeprazole during pregnancy. **Nursing Mothers** The excretion of esomeprazole in milk has not been studied. However, omeprazole concentrations have been measured in breast milk of a woman following oral administration of 20 mg. Because esomeprazole is likely to be excreted in human milk, because of the potential for serious adverse reactions in nursing infants from esomeprazole, and because of the potential for tumorigenicity shown for omeprazole in rat carcinogenicity studies, a decision should be made whether to discontinue nursing or to discontinue the drug, taking into account the importance of the drug to the mother. **Pediatric Use** Safety and effectiveness in pediatric patients have not been established. **Geriatric Use** Of the total number of patients who received NEXIUM in clinical trials, 778 were 65 to 74 years of age and 124 patients were ≥ 75 years of age. No overall differences in safety and efficacy were observed between the elderly and younger individuals, and other reported clinical experience has not identified differences in responses between the elderly and younger patients, but greater sensitivity of some older individuals cannot be ruled out. **ADVERSE REACTIONS** The safety of NEXIUM was evaluated in over 10,000 patients (aged 18-84 years) in clinical trials worldwide including over 7,400 patients in the United States and over 2,600 patients in Europe and Canada. Over 2,900 patients were treated in long-term studies for up to 6-12 months. In general, NEXIUM was well tolerated in both short- and long-term clinical trials. The safety in the treatment of healing of erosive esophagitis was assessed in four randomized comparative clinical trials, which included 1,240 patients on NEXIUM 20 mg, 2,434 patients on NEXIUM 40 mg, and 3,008 patients on omeprazole 20 mg daily. The most frequently occurring adverse events (≥1%) in all three groups was headache (5.5, 5.0, and 3.8, respectively) and diarrhea (no difference among the three groups). Nausea, flatulence, abdominal pain, constipation, and dry mouth occurred at similar rates among patients taking NEXIUM or omeprazole. Additional adverse events that were reported as possibly or probably related to NEXIUM with an incidence < 1% are listed below by body system: ***Body as a Whole:*** abdomen enlarged, allergic reaction, asthenia, back pain, chest pain, chest pain substernal, facial edema, peripheral edema, hot flushes, fatigue, fever, flu-like disorder, generalized edema, leg edema, malaise, pain, rigors; ***Cardiovascular:*** flushing, hypertension, tachycardia; ***Endocrine:*** goiter; ***Gastrointestinal:*** bowel irregularity, constipation aggravated, dyspepsia, dysphagia, dysplasia GI, epigastric pain, eructation, esophageal disorder, frequent stools, gastroenteritis, GI hemorrhage, GI symptoms not otherwise specified, hiccup, melena, mouth disorder, pharynx disorder, rectal disorder, serum gastrin increased, tongue disorder, tongue edema, ulcerative stomatitis, vomiting; ***Hearing:*** earache, tinnitus; ***Hematologic:*** anemia, anemia hypochromic, cervical lymphoadenopathy, epistaxis, leukocytosis, leukopenia, thrombo-cytopenia; ***Hepatic:*** bilirubinemia, hepatic function abnormal, SGOT increased, SGPT increased; ***Metabolic/Nutritional:*** glycosuria, hyperuricemia, hyponatremia, increased alkaline phosphatase, thirst, vitamin B12 deficiency, weight increase, weight decrease; ***Musculoskeletal:*** arthralgia, arthritis aggravated, arthropathy, cramps, fibromyalgia syndrome, hernia, polymyalgia rheumatica; ***Nervous System/Psychiatric:*** anorexia, apathy, appetite increased, confusion, depression aggravated, dizziness, hypertonia, nervousness, hypoesthesia, impotence, insomnia, migraine, migraine aggravated, paresthesia, sleep disorder, somnolence, tremor, vertigo, visual field defect; ***Reproductive:*** dysmenorrhea, menstrual disorder, vaginitis; ***Respiratory:*** asthma aggravated, coughing, dyspnea, larynx edema, pharyngitis, rhinitis, sinusitis; ***Skin and Appendages:*** acne, angioedema, dermatitis, pruritus, pruritus ani, rash, rash erythematous, rash maculo-papular, skin inflammation, sweating increased, urticaria; ***Special Senses:*** otitis media, parosmia, taste loss, taste perversion; ***Urogenital:*** abnormal urine, albuminuria, cystitis, dysuria, fungal infection, hematuria, micturition frequency, moniliasis, genital moniliasis, polyuria; ***Visual:*** conjunctivitis, vision abnormal. Endoscopic findings that were reported as adverse events include: duodenitis, esophagitis, esophageal stricture, esophageal ulceration, esophageal varices, gastric ulcer, gastritis, hernia, benign polyps or nodules, Barrett's esophagus, and mucosal discoloration. Postmarketing Reports – There have been spontaneous reports of adverse events with postmarketing use of esomeprazole. These reports have included rare cases of anaphylactic reaction. Other adverse events not observed with NEXIUM, but occurring with omeprazole can be found in the omeprazole package insert, **ADVERSE REACTIONS** section. **OVERDOSAGE** A single oral dose of esomeprazole at 510 mg/kg (about 103 times the human dose on a body surface area basis), was lethal to rats. The major signs of acute toxicity were reduced motor activity, changes in respiratory frequency, tremor, ataxia, and intermittent clonic convulsions. There have been some reports of overdosage with esomeprazole. Reports have been received of overdosage with omeprazole in humans. Doses ranged up to 2,400 mg (120 times the usual recommended clinical dose). Manifestations were variable, but included confusion, drowsiness, blurred vision, tachycardia, nausea, diaphoresis, flushing, headache, dry mouth, and other adverse reactions similar to those seen in normal clinical experience (see omeprazole package insert-**ADVERSE REACTIONS**). No specific antidote for esomeprazole is known. Since esomeprazole is extensively protein bound, it is not expected to be removed by dialysis. In the event of overdosage, treatment should be symptomatic and supportive. As with the management of any overdose, the possibility of multiple drug ingestion should be considered. For current information on treatment of any drug overdose, a certified Regional Poison Control Center should be contacted. Telephone numbers are listed in the Physicians' Desk Reference (PDR) or local telephone book.

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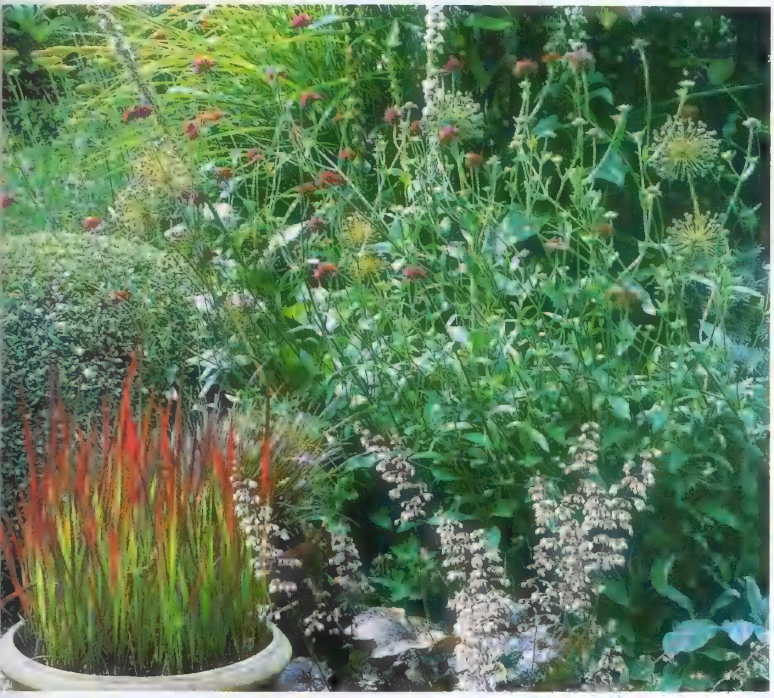
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ow the couple to have everything they wanted: a dining deck next to e house, a small lawn, and spacious beds for perennials and vines. The ck, only three feet above ground level, gives them the feeling of looking t over the landscape. Goff points out that a lawn is often thought of as sted space in a small garden. "Most designers will use anything—paving ne, gravel, decking—to avoid grass," he says, but the owners liked the y grass sets off shrubs and flowers, and Goff says it's the best thing for ting and lying on in summer: "It doesn't heat up like stone or gravel." tween deck and lawn, Masson designed a tiny parterre with two curv- g hedges of boxwood. The round parterre and the curved corners of the wn are clever design details for a rigidly angular plot. Goff filled in the x circle with yew and holly, and, in fact, planted almost all of the beds. "I






Near left: As many curves as possible were included in the plan for this long, narrow London garden. Far left: Anthony Goff is a master at combining plants. Here he put a pot of spiky red-stemmed Japanese blood grass next to boxwood pruned into a ball. Above them sway the delicate blooms of *Knautia macedonica*. Bottom: The dining deck is sheltered by a pergola with *Vitis* 'Brant' trained over it.

**KEY**

1. Lawn
2. Gravel path
3. Granite paving stones
4. Parterre
5. Mixed borders (along the perimeters)
6. Paved area
7. Shed
8. Deck
9. House

wanted Christopher to design the bare bones, but I didn't want anyone to plunk down the plants," says Goff, who admits cheerfully that he "didn't know a tulip from a daffodil nine years ago." He

**GOFF SAYS HE DIDN'T KNOW "A TULIP FROM A DAFFODIL" NINE YEARS AGO**



has since learned a great deal from reading and through trial and error. He is never sentimental about taking out plants when they aren't thriving, although he tries to give them away before putting them in the dustbin.

Now the beds are filled with trees, shrubs, vines, and exuberant flowers—about 250 plants in all. Because Goff has become such a passionate collector, his demi-paradise demands high maintenance with "so many perennials and climbers that need work all year rather than shrubs that take care of themselves." But he has no regrets. He likes the traditional English garden effect of a thickly planted profusion growing and self-seeding in unpredictable ways—all contained within a strict formal structure. ●

Writer: Mario López-Cord
Photographer: Eric Piaseck
Producer: Carolyn Sollis

# Color Scheme

## A bright hue heightens space-saving measures in a small apartmen



The table is placed in the center of the room, dividing and giving it multiple purposes. The antique chandelier completes the scene. Smith uses the sp under the tableskirt for extra storage.

### HINTS FROM HI

- Mirrors have long been used to ma small spaces seem expansive, but consider placement carefully. There should be a focal point—such as artwork—placed opposite so it refl something interesting.
- Semigloss paint in dark colors can the boundaries of a room and mak appear larger.
- Light-colored floors can further contribute to the semblance of amp space, especially when combined v dark and lacquered walls.



The mirror-covered wall amplifies the light from the window, making a once-dark room brighter.



Smith searched long for sconces that could stand up to the stunning Serge Rochesque mirrored mantel. He says the IKEA four-pronged light fixtures he finally found have a central hub "like the cones on a 1957 Cadillac," and were sold as ceiling fixtures.

ANY DECORATOR worth his Gucci loafers can do Tiffany-box blue. Gracing powder rooms from Seattle to Tulsa, that turquoise hue has become a cliché. But Hermès-box orange? Using a color that could easily appear on a hazard sign—and pairing it with a slick, deep shade of cocoa in a 750-square-foot apartment with little natural light—takes the kind of chutzpah that could only spring from a designer-client relationship spanning years. It also helped that Lindsay Smith, the occupant of this Manhattan one-bedroom, was seeking an antidote to a stark white scheme that was less loftlike than he had >

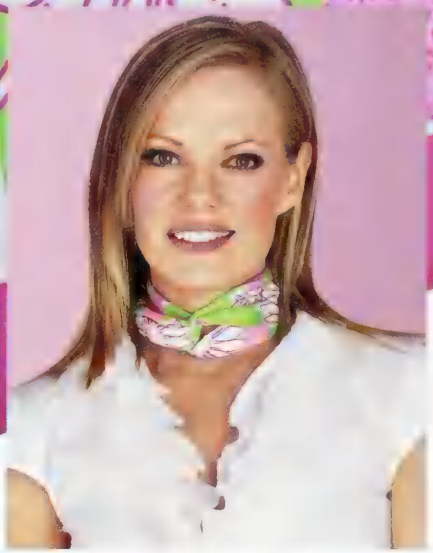


Marg Helgenberger
ied to the cause, wearing
2003 Ford breast cancer
awareness scarf.

Ford

# IED TO THE CAUSE

rg Helgenberger makes a personal statement of support in the fight against breast cancer by wearing
2003 Ford breast cancer awareness scarf. This limited-edition silk scarf, designed by Lilly Pulitzer,
ow available in-store, on-line, and by phone at Bloomingdale's. Turn the page for details.



Although she's made her career as a dramatic actress, real drama hit home for Marg Helgenberger when she was still in college. "My mother was diagnosed with breast cancer 23 years ago. It was a real wake-up call."

Breast cancer is the leading cause of cancer deaths among women ages 40–59.

As a survivor, Marg's mother reached out to others and inspired her daughter to get more involved. "It was an amazing healing process. I've seen miracles happen."

And now she sees the power of raising awareness. "There's obviously strength in numbers. It's not only a matter of helping survivors, but of whole communities getting involved."

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In the narrow bedroom, the custom sleigh bed is wedged between built-in closets and pushed against the mirror-backed wall in the French manner. When Smith entertains, pillows are propped against the mirror and the makeshift daybed serves as extra seating. The linens are from Matouk and the orange throw is from Hermès.

Smith often reads on the inherited Eames chair and ottoman; the lamp is from Oriental Lamp Shade Co.

A mirror should reflect something visually substantial; here it's a collage by Manolo Valdez.



d. "All the white space actually made oom seem smaller," explains decorator Marshall.

When Marshall came across a bolt angerine taffeta ideal for curtains, later stumbled upon a similar shade ather perfect for covering a set of s XVI–style armchairs, he knew he found a winning color accent. Cou- it with chocolate walls seemed the balance, but the idea gave Smith e. "I definitely had to think about the equences of painting a dark apartment ," says Smith. But Marshall's plan had n such concerns into account, with gloss paint and the ample use of reflec- surfaces. "The shimmery dark walls the illusion of space," says Marshall. can't see the corners and you ignore hey are actually in close." A little spar- lso helped: "The mirrors enlarge the and are like installing windows where are none." And keeping primarily to e in the entry hall and bedroom pro- visual respite. "If the whole apart- were brown it would be tomblike."

he overall effect is theatrical. "The tment is about light and dark," says h. "At night, with candelight, a roar- ire, and all the reflections from the ors, it's quite dramatic." ●



In the kitchen, a fresh coat of paint brightened the space and coordinated well with a set of serendipitously colored 19th-century Greek vase prints that Smith already owned.






ile Marshall used custom-mixed jamin Moore paint (right) in the artment, the company produces dily available options that are close proximations. To replicate the look the living room, try Chocolate Truffle 96-20), Hedgehog Brown (2097-30), English Brown (2100-30). Capture essence of an Hermès box with ctric Orange (2015-10), Tangy Orange 14-30), or Rumba Orange (2014-20). more details, see Resources.

## HINTS FROM HB

- Built-in closets can provide discreet storage while minimizing clutter. The closets in Smith's bedroom become architectural and fade into the background.
- Keep the color scheme simple in a small space. Stick to two or three colors, using one mainly as punctuation, like the fiery orange employed here.
- Find furniture that does double duty; in Smith's bedroom the Chinese lacquered chest works as a nightstand, as well as extra storage for clothes.

Writer: Mark Mayfi
Photographer: Tria Giov
Producer: Elaine Wrightm

# Home Work

## Designer T. Keller Donovan pulls off a splendid home office makeover in a cramped upstairs space




ODD SPACES, SMALL ROOMS, and attics are often c verted into home offices, but without a design plan the re can be a cramped, dark, cluttered area. "If you're going spend time in a space like that, then it should be light a bright, relaxing and comfortable," says New York desig T. Keller Donovan. "A home office can and should be m more than a place to put your computer."

Donovan took on *House Beautiful*'s challenge to m over a small second-floor office in a century-old Colonial-s house. "The room was very dark, and the curtains over windows were too heavy," he says. "I had to get the curta off the windows and needed to create a white shell."

Because the windows were small, it was important to as much light into the room as possible. The existing curta made that difficult. Donovan chose white Roman shades t can easily be lifted for light. He also decided to paint




**Skirted chairs from Lee Jo provide comfort in front of the fireplace in T. Kelle Donovan's makeover of th home office. An hourglass table from HBF and a T ch in chocolate brown from West Elm add contempor touches.**







Left: The space changed dramatically in Donovan's design, with all-white walls and flooring, Roman shades over the windows, and a pair of swing-arm floor lamps from Hinson & Co. Accessories include a glass hurricane from Crate & Barrel; brown modular nesting tables and wooden vases from West Elm; and an antique Chinese headrest (in the bookcase) from PierceMartin. Below: Pottery Barn's wood frames in white are ideal for showing off the leaf prints over the mantel.

tire room white, including the floor and the brick fire-
ıce. "The brick painted white makes the fireplace look
ger and cleaner," he says. "The white shell was created
that everything recedes and you can't tell where the floor
gins and where it ends."

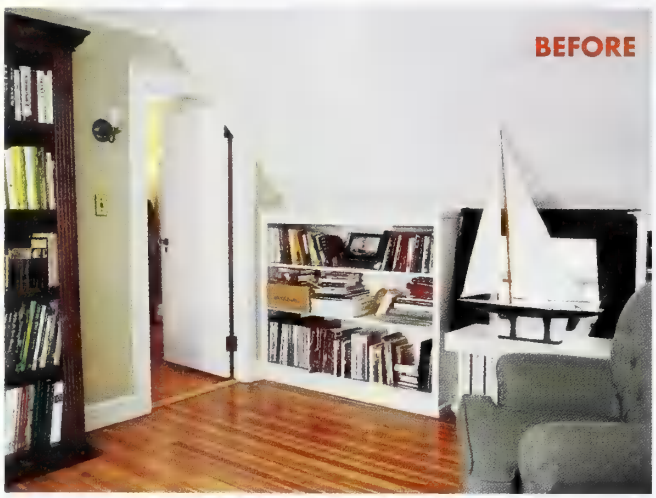
To splash color, Donovan brought in bright yellow fab-
for the furniture and grounded each piece with a wide
own stripe. Freestanding bookshelves on one side of the
om were also painted in the same chocolate brown. The
lor seems to jump off the white floors and walls, and
icks up the line of the dark brown computer desk, which
fines the work area," he says. Patchwork accent pillows
o added another punch of color on the chairs.

Over the mantel, and inside the brown-painted shelves,
onovan hung brown botanical prints in simple white
mes. "The shapes of the leaves in the prints are just the
ıd of sketchy element the room needed after the space
s reorganized," he says. "The clean line of pictures on the
ıntelpiece in smaller scale make the room look larger." >





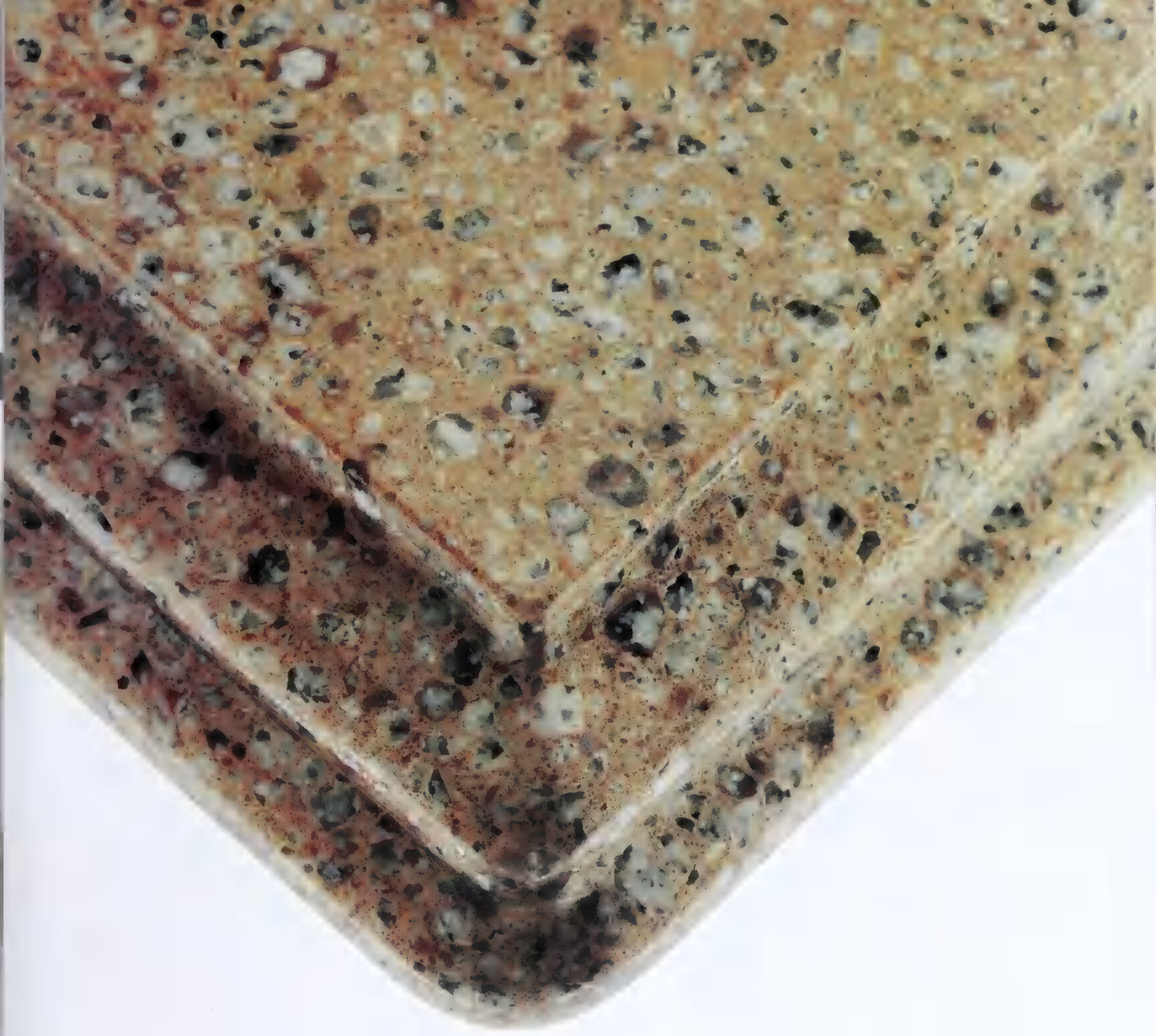

DONOVAN BROUGHT IN BRIGHT YELLOW FABRIC FOR THE FURNITURE AND GROUNDED EACH PIECE WITH A WIDE BROWN STRIPE








T. Keller Donovan (left) transformed the space above with the help of yellow Lee Jofa fabric and accessories that include the Filipino lunch boxes on top of the bookcase from PierceMartin. Right: A white painted background with botanical prints, and a keyhole stacking chair from Topdeq add drama to the chocolate-brown bookshelves. For more details, see Resources. ■



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By Patrick Dunn

# Furnishing School

## A young Texan decorating his first apartment in New Orleans required lessons in Creole savv

AT 24, ONE REALLY SHOULD KNOW EVERYTHING. Somehow most of my friends did, but then they were from the Northeast and were born with infused knowledge, all of it practical. I, on the other hand, knew almost nothing. These deficits were clearly the result of genetic flaws and my upbringing in that odd warp of South Texas coastal plain along the Gulf of Mexico just beyond the Nueces River. My ability to spot the juiciest prickly pear from yards away or knowing how to pat out a mean tortilla hardly compensates for gross ineptitude at self-serve gasoline stations. Still, I experienced a grave revelation when I got my first real apartment in the French Quarter: not only was it vastly empty, but ev worse, I had no notion of how to furnish it.

This seems odd because my childhood is littered w memories of furniture. There was a tiny rosewood rock chair, and a pair of wonderful benches which in a given I might transform into theater stalls, stage-coach seats, church pews. Castles came and went and when my pare conveniently took off on trips, my inventive grandmother laborated in the most thrilling redecoration schemes. S pers were conjured by candlelight and costume in forbid rooms; Turkish tents were created out of doors for noctur events under the cottonwoods. Th was no dearth of props for these es pades. Tattered cushions were as ple ful as tumbleweed, and the yard co be carpeted at whim with vivid lap r smelling of that peculiar sweetness c damply stored old wool can emit.



While furniture filled the spaces my youth, the notion of actually furn ing rooms was altogether foreign. Li seemed to change at home or in any ot familiar house, all of them appear eternally full of things. Stuff was oc sionally given away or broken or c signed to sheds, but rarely did anyth new appear except when some inh tance caused rearrangements. My fat being popular among his relations, of had first pick from these eccentric esta We would wait breathlessly to see w he would choose. Once he came b from a familiar rambling house with c a box wadded with old newspapers. E my mother could not conceal her dis pointment when he produced a foo cut-glass cake stand. "Just that?" whined in unison, remembering a st opticon and stuffed coyote we used to there. "Well, it always held my birth cake," he rasped defensively, "and *th* cakes were always good!" We went si as he clapped it on *(Continued on page*




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Writer: Elaine Greene
Photographer: Roger Davie
Producer: Marisa Marcanto

# Return to Glamour

## Donna Karan's new bed linen collection reaches for luxury through fine fibers and subtle textures



The all-silk bed dressed in Black Lacquer from Donna Karan's new collection stars embroidered, pieced duvet cover; its patt is repeated on a smaller scale for a pair pillow shams.

EVERYONE KNOWS DONNA KARAN has been a longtime force in women's wear, and over the years she has also made a name for herself in menswear, fragrances, and eyewear. In the spring of 2001, the award-winning designer introduced furnishings for the home, and now the latest offering in that line is being launched.

It is analogous to her couture line and includes three sophisticated ensembles, each with a distinct colorway consisting of sheets, pillow cases, shams, quilts, coverlets, and decorative pillows. They are Black Lacquer; 30's Modern; and Polished Glacier.



e 30's Modern bed includes a
d-stitched quilt and a diagonally
ided two-tone sham.



The Polished Glacier bed has a subtly patterned floral jacquard duvet cover in cotton.

Black Lacquer is a striking mix black and ivory silks in which the e pattern is inspired by an Art Deco nono fabric. Its design features a sin- vertical stripe, repeatedly intersected short triple stripes.

Luscious, creamy earth tones mark 30's Modern group. In sensuous charmeuse accented with bronze- ored cord, the geometry varies, ming stripes, rectangles, and trap- ids—sometimes in one warm color, netimes more.

The bed ensemble called Polished acier concentrates on a narrow spec- m of icy white and blueish tones en drama through texture. Included crystalline satins, floral jacquards, sh pillows embellished with sequins vermicelli embroidery.

All three groups exhibit the quiet gance so familiar in Karan's apparel l other accessories, allowing her sig- ure look to translate perfectly to the droom. ■



Decorative pillows, from top: Banded satin; sequined pillow in Glacier; Polished Glacier sham; Throw in Crystal Satin. For more details, see Resources.

Writer: Eric Cohler
Photographer: Joshua McHugh
Producer: Doretta Sperduto

# SMALL ON SPACE BIG ON COMFORT

Designer Eric Cohler makes the most of 750 square feet in his Manhattan apartment





Eric Cohler's living room includes a Thomas Hope chair, c. 1810, covered in pigskin. The penwork-and-Chinoiserie tripod side table holds monochromatic Chinese porcelain purchased by Cohler in China. The bronze Diego Giacometti lady lamp has a woven paper shade. The dining area features William IV chairs, c. 1830, and a Regency breakfast table, c.1820.



Candlesticks from Steuben, Crate & Barrel, and Banana Republic stand in front of a Carr sofa designed by Cohler with a pillow of Kuba cloth. The Paley chairs swivel to face the television set in the bookcase; the stool is by Frances Elkins. The leather-bound carpet is by Stark. Just beyond the living room, the hallway is lit by a Noguchi ceiling lamp.




SINCE COLLEGE, MY DOG TYLER and I have lived in 14 or 15 different apartments. All that moving would make most people weary, but each move allowed me to hone and refine my skills as a designer. Each place I've lived was equal parts design laboratory and shelter. Although I've lived in many larger spaces, my current apartment feels more like home than most of the others.

I chose the apartment not so much for its Art Deco charm and sunken living room as for its proximity to Central Park (for Tyler) and because it's only a five-minute walk to my office. It's only a small, 750-square-foot, one-bedroom rental, but I'm happy to say it offers more creature comforts than I ever thought could be squeezed into such a limited space.

Let's start with the layout. The floor plan is an extruded rectangle, affording me the illusion of space. The apartment stretches out along a 13-foot-wide spine that measures 60 feet in length. The living room has two wonderful features: an enormous corner window fronting on Madison Avenue and a small window facing north that allows me to divide the room into two distinct sections—one for dining and one for living. I ran a traverse curtain rod down the underside of an existing beam from which I hung panels of raw linen and boiled wool. Although the wool curtain is seldom closed, the linen acts as a scrim allowing light to filter through. When I'm entertaining, the curtain is drawn and isn't opened until dinner's ready—allowing the drama of the party to unfold.

The other end of the living room has a built-in bookcase with a flat screen television and two overscaled club chairs that swivel placed diagonally in front for viewing. The foci of my living room are a Barcelona daybed, a comfortable sofa of my own design and, for balance, a few pieces of good antique furniture. All my previous "design labs" have taught me that a smat-

tering of antiques adds tremendous personality. The color palette of the entire apartment is sepia, yellow, orange, and brown. The living room walls with their parchment squares are glazed in sepia, an ode to Jean-Michel Frank, while the walls of the adjacent front hall/library are lined in a warm bamboo-colored grass cloth. There is a large Isamu Noguchi paper lantern hanging from the ceiling and the walls are hung salon style with some of my favorite paintings, drawings, and photographs. My most inspired moment was treating the ceiling as a fifth wall and painting an allée of cream and beig with their branches overhead. The feeling of this windowless space is great comfort and interest as it mus triple duty as library, foyer, and stu

There is also a small entry ve painted a glossy black that is the int tion (and exclamation point) to the ment. This transitional space is l floor to ceiling with abstract paint like the immediacy and pop of the c porary art against the obsidian wall opening my front door after a long

The "master bedroom suite" ov brick walls, but at least they are brick. To capitalize on the fact t room was so dark, I had it pai warm, bittersweet brown. The roo feet long, and much of it was waste so I divided it into two sections by ing a plaster wall and 19th-century doors. The first section is a small ing area with enough room for an secretary and a Georgian lounging found in London.

The bedroom is lined with boo to compensate for the lack of a view a large moody landscape painting facto second window—across fr bed. The headboard is covered in hair and the curtains are a bright linen with a cream peony design, tr in suede.

The kitchen is so small that it's nonexistent. There's barely enoug to turn around to feed Tyler. I step over both the dog and his wat when entering or leaving the roo the refrigerator door opens only h But never mind the inconvenien apartment is home, at least until I itch to move again. I can unwind h put my feet up without feeling gui I might get the upholstery dirty socks). Experience has taught me more about my personal space, a also learned that while things are able, friends, family, and pets are





This page: A collection of 19th-century paintings and old master drawings hang on hallway walls covered in Madagascar Cloth by Hinson. The old conservatory doors from Treillage lead into the bedroom, where a painting by Robert Kelly hangs above the bed. Opposite: Four works on paper by Al Held hang above an English triple action drop leaf table in the hallway/study. The Camel is Han dynasty, the lamp is from Aero, and the mask is French circa 1940 by Baudey.



This page: The glossy black walls in the small entry vestibule are hung with modern art, including two monotypes on aluminum by David Band. Opposite, upper right: A painting by Jacob Kainen hangs above a Barcelona daybed. The ceramic Chinese garden stool is from Lexington Gardens. Lower left: Eric Cohler. For more details, see Resources.

## IPS

*hen working in small aces, keep in mind:*

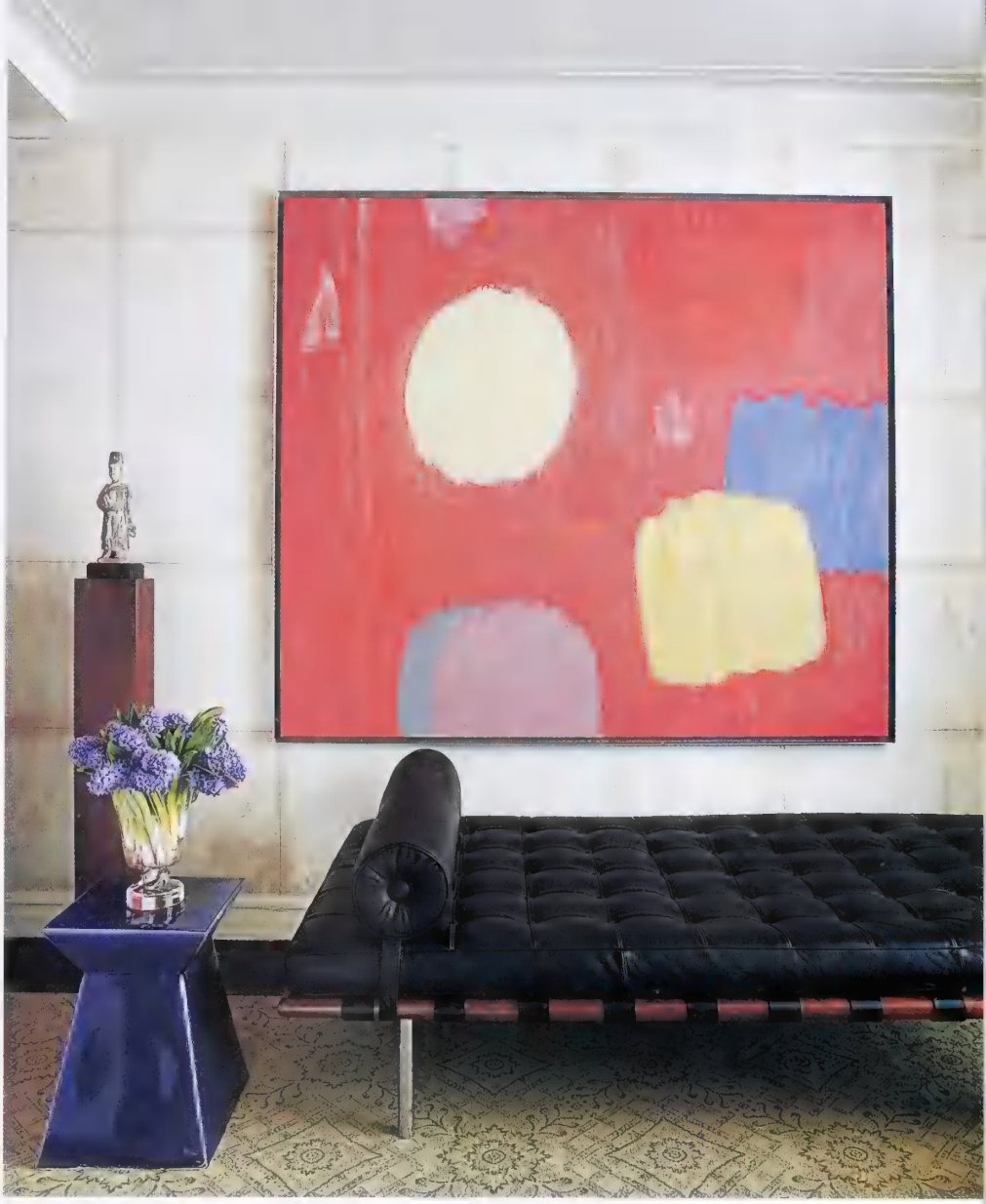
ark colors will actually make a ller room seem larger. Walls recede n painted in a darker palette.

se pattern sparingly—too much make your rooms look like a tele- on test pattern. Instead, try texture added interest.

versize paintings or photographs n up rooms, creating a vista or sec- window—especially if there is no v.

ctures should be grouped together reate mass. A small picture placed and there looks absurd.





- Show some leg. Use unskirted furniture to give the illusion of depth. Skirted furniture can close off a room.

- To add height to a room with low ceilings, install crown moldings. The molding will allow a place for the eye to rest before moving up again, giving the illusion of height. This can be done with a painted stripe as well.

- Mirrors are a quick fix when trying to visually enlarge a room. Place them in the reveals of windows to frame and expand a view, or place them across from doorways to double the visual impact and trick the eye.

- Use fabric as room dividers—it's an inexpensive way to change the mood of a space and works especially well in studios and lofts.

- Don't overdress your windows. Keep them as spare as possible, which allows them to "breathe" and admit maximum light into the room.

- Think big! Use overscale furniture to make a small room appear larger. Try wall-to-wall carpeting to unify a space, or no carpet at all. Undersize rugs only make a room look smaller. ●

# A WINNING PAIR



In designers Michael and Alexandra Misczynski's small apartment, signs of major talent are everywhere

Writer: Virginia Campbell

Photographer: Jonn Coolidge

Producer: Carolyn Sollis




This page: The airy squares of the wood-beamed ceiling in the Misczynskis' living room are echoed in the framed artwork, pillows, and Chinese tables, achieving a unified spaciousness. Opposite: Michael and Alexandra in the courtyard of their 1929 Spanish villa-style apartment overlooking Sunset Strip in Los Angeles.

This page: The Spanish writing table is a favorite antique, and the French antique chair was re-covered in worn leather to match it. Opposite, clockwise from upper left: An architectural sketch by Tadao Ando rests on the living room mantel above one of a prized pair of 1920s French leather chairs; the dining room/library/conference room defies its square footage with a refined airiness; in another corner of the living room, a faux-bamboo mirror doubles the light flowing through French doors.







RE CLEARLY INFLUENCED BY THE PEOPLE worked for," says Los Angeles designer Michael Misski about the space in which he lives and works with his nd design partner, Alexandra. Like much of what is y either Michael or Alexandra, both of whom are unafly soft-spoken, this statement carries more significance ne might initially think. The combined roster of peoey've worked for includes celebrated Los Angeles–based ners Rose Tarlow and Michael Smith as well as Richleier, the renowned architect of the Getty Center and i Leff, one of New York's top designers. The collective nce of these masters would seem far too much for the 850 square feet of the Misczynskis' apartment to bear. e rooms, in their fresh, quiet intelligence and appealace, announce a confident sensibility that rewards the f their mentors.

cupying one corner of a distinctive Spanish courtyard omplex built in 1929, Alexandra and Michael's apartepresents their first professional joint project. In rooms y necessity serve more than one purpose—the tiny dinom is also a library and conference room—a calm airi revails within a worldly, 21st-century traditionalism that easily from French and Spanish antiques to Asian mini-





This page: Mirrored walls in the tiny dressing room were replaced by Rose Tarlow paper and an antique English mirror; the vanity was covered with raffia. Charcoal drawings are by Greg Lauren. Opposite: A large teak-and-shell screen serves as the headboard for a king-size bed softened with a suede coverlet. The ink-brush figure is by Greg Lauren. For more details, see Resources.



n. The openness goes beyond time-honored, judiciously
oyed space-enhancing strategies—mirrors, curtains that
the walls—and achieves something more ethereal.
gn is about emotion," says Alexandra. To which Michael
"When you walk into Rose Tarlow's house, you get goose
s from the emotion. We want to create feeling." The two
one mind about the kind of emotion they wish to gener-
the small space they share. "Nothing screams at you,"
Michael. Instead, there is a subtle, consistent message to
nore closely at what meets your eyes and notice how much
the space seems for being so visually complete.

xandra and Michael's harmonious coexistence—they
together on projects without dividing tasks along pre-
es—overcomes individual origins that would appear at
lance to set them apart. Alexandra was raised in New
and favors traditional design, not excluding colorful
, though she was comfortable with modern approaches
eff's; Michael was raised in Los Angeles, studied archi-
e at the University of Southern California, and worked
chard Meier on the Getty Center and other projects
linear, monochromatic space reigned supreme.

But after they met and Alexandra moved to the West Coast, they realized their differences in taste were ultimately superficial and could easily be bridged. For example, Alexandra says she was initially shocked when Michael brought home a coral-colored lamp and placed it on the antique Spanish writing table in their living room. It was, after all, hardly one of his signature off-whites. But now she says its lusciously welcoming hue warms the serene neutrality of the rest of the room and unleashes a subtle feeling of well-being. Alexandra also leaned in Michael's direction when it came to redoing the walls with a monochromatic hand-trowelled plaster and a coat of beeswax, the effect of which was to give the entire apartment an aged, unified smoothness that makes every square foot seem larger and every wood, shell, leather, suede, velvet, linen, and ceramic surface more sensual.

The quality of the couple's hard work and dedication has impressed their mentors as well as their clients, who include building magnate Eli Broad and Disney chief Michael Eisner and his wife, Jane, but it's just as likely the people they work with enjoy the way the couple works together as much as anything else. "I can't imagine doing this alone," says Alexandra. ●

# SUN VALLEY SPLENDOR



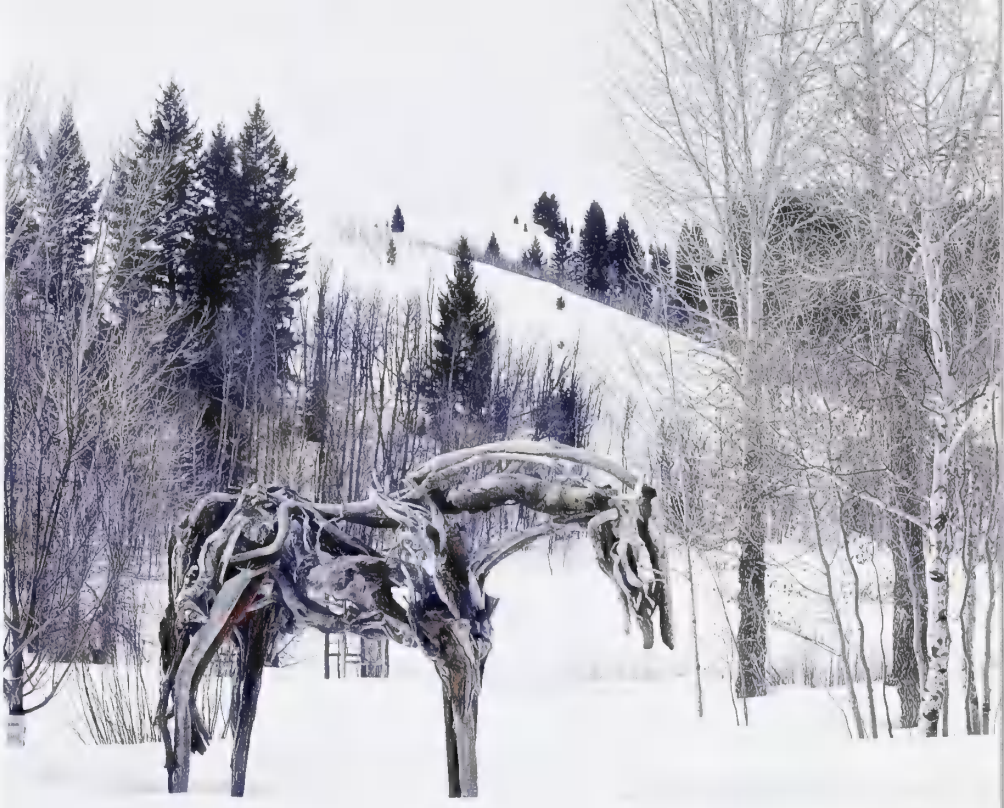
Designer Dan Carithers brings his signature style of revved-up, traditional clarity to a vacation house in Idaho's ski country



Writer: Ted Loos  Photographer: Gordon Beall  Producer: Senga Mortimer







THE AMERICAN WEST IS A MYTHIC CONCEPT that exerts a powerful, though not always positive, force on designers. It has made them throw Navajo blankets with abandon and mount antlers like they were going out of style—until they really did go out of style.

For a vacation house in Idaho's Sun Valley, Atlanta-based designer Dan Carithers took a different approach entirely. He emulated a cowboy's taciturn strength in some spaces, but smoothed any and all rough edges with comfortable fabrics, Turkish rugs, and the warm tones of wood.

"A vacation house should be relaxed and easy to live in," says Carithers. "This family is made up of skiers, riders, hunters, and fishers. But we didn't want it to look like a ranch house."

The home abuts a trailhead at the base of a mountain, so nature is always deeply felt. "It's nestled quite deeply into the ground," says Carithers, but he wasn't going for a standard cozy look. "What we came up with is pretty consistent for us," he said of his firm. "We wind up with a fair amount of clarity to our work. We call it 'revved-up traditional.'"

Carithers's consistency was exactly what attracted the clients, a retired Seattle couple who bought the house as a place to entertain their children and grandchildren. "I've been a shelter magazine junkie for probably 30 years, and I decided to look back and see whose interiors I liked," says the wife. "And they turned out to be Dan's."

Left: The bold entrance hall features eclectic contradictions, like an abstract work by Robert Kelly hanging over a 17th-century Italian coffer. The bronze sculpture in the foreground is by Julie Speidel, and it stands on a 19th-century carved wood console. Above: Out back stands a horse sculpture, a bronze cast from driftwood by Deborah Butterfield.







She was attracted to "the comfort level without pretension" that sets Carithers apart. "We're not formal people," she says, "and we wanted a home than could absorb dogs and children."

Even though it seemed a bit of a stretch for a Seattle resident to hire an Atlanta designer to do a house in Idaho, they formed "quite a nice partnership," she says.

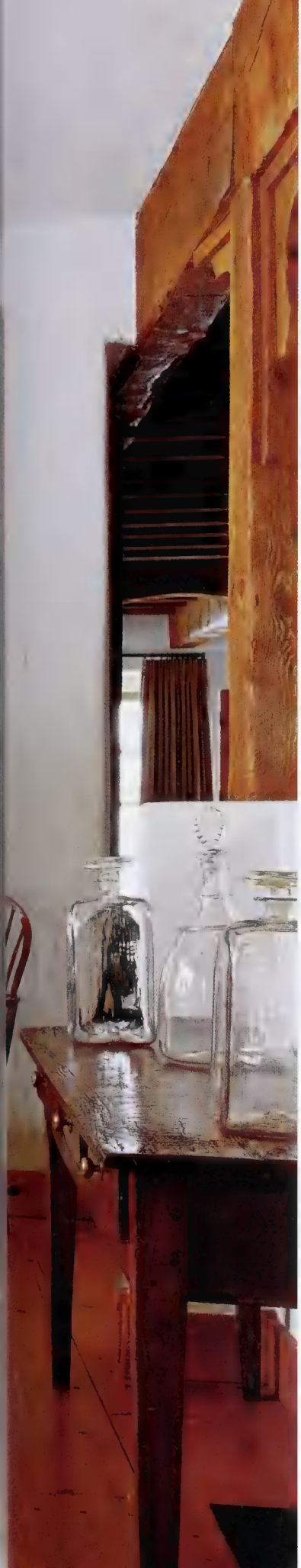
Carithers didn't just assent to using much of the clients' existing decor, he embraced the idea, particularly their snappy art collection. Three abstract paintings by Robert Kelly and a number of other contemporary works set just the right tone for Carithers, who doesn't like things to be too homogeneous.

"I love it when elements contradict each other," he says. He achieved that in the house's front entrance hall, where the big black stripe of a Kelly work defines the wall over a 17th-century Italian coffer made of chestnut.

"The hall needed to be bold," says Carithers. "The house is very strong, and I needed to react to that with more strength."

Left: Suede chairs and chenille-covered Brunschwig & Fils sofas surround an 18th-century fruitwood table topped with an antique hat form. In front of the fireplace are two 19th-century English slipper chairs in a beige-on-beige check by Schumacher. The painting is by Robert Kelly. Above: Another view of the living room shows an antique French armchair with the original needlepoint upholstery.







In the living room, Carithers upped the comfort quotient while steering away from bright color. "I love no-color," says the designer. "We have friends who wrote a song about me: 'Paint it beige, paint it beige, paint it beige.'"

Two 19th-century English slipper chairs done in a beige-on-beige check stand close by the Brunschwig & Fils sofas in a rust-colored chenille. Next to another black-and-white Kelly work over the fireplace, Carithers placed 18th-century Italian candlesticks.

"They're very sculptural," he says. "Everything had to have a shape. Everything had to be strong enough to be in harmony with the room." An antique hat form placed on an 18th-century fruitwood table provides the same effect—it's as striking as an abstract artwork.

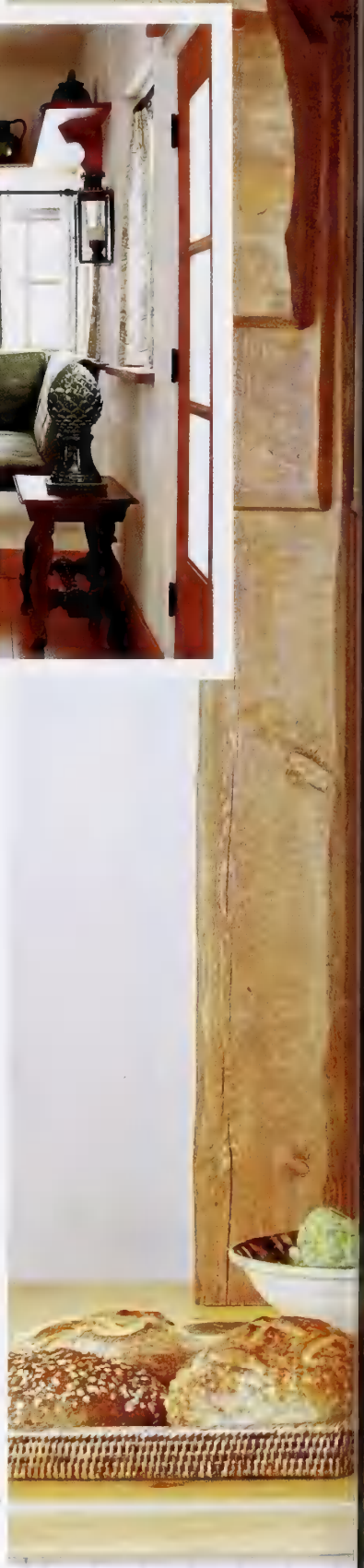
Carithers seamlessly incorporated quite a few of the couple's furniture pieces as well, includ-



Left: Into the very American scene of Windsor chairs and a table made from old barn wood, Carithers introduced Continental flair in the form of an antique chandelier and mirror, both Italian. Above: In the "smoking room," the 19th-century writing table came from the library of an English country house, and over it hangs a lantern with a similar pedigree. Right: Decorator Dan Carithers.







ing a splendid pair of 19th-century French armchairs with the original needlepoint upholstery and a circa 1770 Welsh fire-stoking chair. There's something reassuringly familiar about the living room's overall effect—your grandmother could sit in that slipper chair—without a trace of fussiness.

The kitchen provided an opportunity to show off the clients' collection of colorful jaspé pottery from the 17th to 19th centuries; the wife bought much of it at the Clignancourt flea market in Paris. To make it stand out, Carithers painted a large display niche a rich brown.

The room already had a built-in glow from the fireplace, but the designer wanted even more warmth, so he upholstered the wing chairs and breakfast banquette with green chenille. The space begins to look like a New England tavern when you consider the 19th-century American cider mugs on the mantel, and the painting of a rabbit just above them. Though it looks like it could be a centuries-old Dutch nature scene, it's actually a contemporary work by Robert McCauley.

In the dining room, the plainspoken appeal returns and Carithers's signature perspective is in evidence. As elsewhere, old and new are blended artfully: A collection of Windsor chairs from different eras surround a new dining room table made from 100-year-old cherry planks that once held up a barn.

Almost everything in this clean-lined room is an antique.

Above left: A painting by Robert McCauley and a series of 19th-century American cider mugs enliven the kitchen's hearth. The wing chair and banquette are upholstered in green chenille. Above right: The chandelier is an English antique, and the ceramic urn in the background dates to 18th-century France. Opposite: The clients bought much of their French jaspé pottery at Paris's Clignancourt flea market.





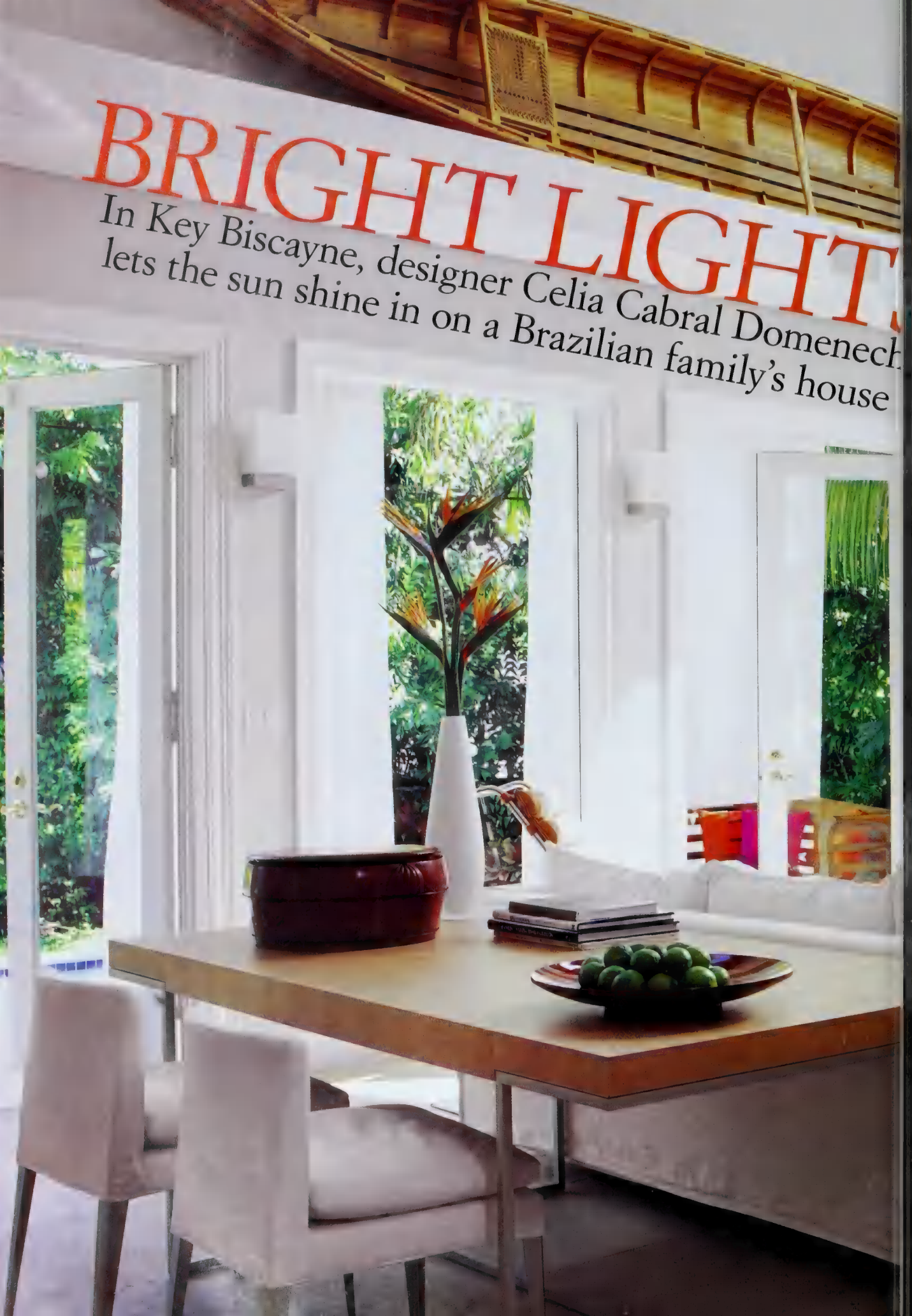


The gilt-and-crystal Italian chandelier and the large wall mirror are Italian pieces from the 19th and 18th centuries, respectively. An abstract bronze sculpture is visible in the adjacent hallway, but there's no discord. "A Windsor chair is spare in itself, and that can work with a piece with contemporary lines," says the wife. "They are beautiful together."

Spare is all well and good, but bedrooms often call for a more traditional approach. The clients saw this house as a place to welcome family members, and the *toile de Jouy* theme Carithers chose for one guest bedroom gives it an extra softness. He painted the clients' contemporary bed black, but painted their bergères white, before toile-ing them both. Then he added a fine 18th-century English highboy and placed blue-and-white porcelain, both Delft and Chinese, around the room. As elsewhere in the house, Carithers happily breaks his no-color policy when it suits him, as with the red-and-blue pattern in the Oriental rug. That practical and intuitive approach is just right for this Western house. After all, rules are made to be broken, as long as you do it with style. ●

Both views: Carithers went to town with a blue-and-white toile theme for this guest bedroom (the fabric is from Brunschwig & Fils). He painted the clients' French bergères white before recovering them. The highboy is 18th-century English. For more details, see Resources.





# BRIGHT LIGHT

In Key Biscayne, designer Celia Cabral Domenech lets the sun shine in on a Brazilian family's house

Writer: Linda Marx Photographer: Carlos Domenech Producer: Carolyn Sollis



An expansive white wall of doors and windows opens the living room to the tropical patio, garden, and swimming pool at a Key Biscayne house designed by Celia Cabral Domenech. The wooden canoe overhead helps divert attention from the entertainment system below it. The two white linen sofas are by Casa Milano; the antique wood coffee and side tables are from the owners' collection. The wood table behind the sofa is from B&B Italia and the white floor lamp is by Cappellini through Luminaire.


"MY CLIENTS TOLD ME THEY LIKED WHITE WALLS AI
LOTS OF LIGHT WITH BRIGHT COLORS SCATTERED
THROUGHOUT THE HOUSE," SAYS DOMENECH



Left: Ozzy, the family's West Highland White terrier, admires himself in the 9-by-7-foot, custom-designed wood-framed mirror from Borders in Miami. The chrome-lined leather chaise from Anima Domus in Coral Gables adds color to the pair of white rooms. Below: Designer Celia Cabral Domenech. Opposite: The 84-by-70-inch Thassos marble dining room table stands on brick-shaped marble floors. White chairs, upholstered at Le Jeune in Miami, have wooden legs that blend with the Indonesian wood bowl on the table.



N INTERIOR DESIGNER Celia Cabral Domenech met estment banker and his wife after they bought a new in Key Biscayne three years ago, she knew even before ired her that it was going to be a good match.

st of all, the couple was from Brazil. Secondly, they wanted ern house that reflected the bright Florida sun but also led them of their homeland, where they spend part of ear. It was a perfect combination for the Brazilian-born, -based Domenech.

y clients told me they liked white walls and lots of light right colors scattered throughout the house," explains nech, who is known for incorporating light into her inte- signs. "They also wanted modern furnishings mixed ntiques. But they needed to feel casual and comfort- ecause they lead an active outdoor life with the Brazilian t for nature." The homeowners, Tiani and Jackie Hausen, with their two teenage children, had moved from Porto , Brazil, to London and then to Greenwich, Connecti- fore settling on Key Biscayne, just south of Miami. They t the house from the developer in 2000. Since they keep a 45-foot sailboat nearby in Miami Beach and love to swim and sunbathe, south Florida was a natural place for them to settle. "We were excited about living in a tropical area with the beach so near," says Jackie Hausen. "Key Biscayne reminded us of coastal Brazil, and we wanted the house to be cozy and bright and have lots of windows."

Designed by Miami-based architect Juan Zubillaga, their pristine white home has high ceilings and marble floors downstairs. It was structurally intact and painted in a light cream color with wonderful woodwork when Domenech was hired to create an easy yet elegant look. She was asked to bring the outside in, and to choose appropriate colors (especially orange) to enhance the white interiors and capitalize on the light coming through large windows and doors. "I spent two years working on the project," says Domenech. "The Hausens were happy with the floor plan and room flow; they just wanted me to play on the light and utilize the outdoors because they are sun and sports lovers."

The first floor includes a living room, dining room, bar, office/guest room, powder room, and an outdoor porch that



This page: The upstairs family room is b around the 48-inch television screen (wi hidden speakers) and other entertainme equipment. The white linen sofa by Phili Starck has wooden legs and aluminum casters, and is extra wide so the couple recline together and [redacted] the screen. The orange-and-white sofa is upholstered in cotton print of parrots and leaves from I Brummel. The taupe leather ottoman is f Holly Hunt. Opposite: For the office-cum room, Domenech designed the daybed. wicker chair is from her own collection.



## DOMENECH WAS ASKED TO BRING THE OUTSIDE IN AND TO CHOOSE COLORS THAT ENHANCE THE WHITE INTERIORS

to the swimming pool and garden. A maid's quarters with and a kitchen and laundry room are off to the side. Upstairs ree bedrooms, three bathrooms, and a family room. Since did not need to be torn down or rooms changed drasti- the challenges posed by the house mostly involved hiding -visual equipment and finding pieces for some of the multi- se rooms. For example, the Hausens wanted a 120-inch- television in their living room with a retractable screen, ers for surround sound, and a set-up for special ventila- But the entertainment system needed to be hidden from "This was tricky because the living room is right out there, ot acting as a family room where I could have gotten away a more casual, open approach to the monitor and speak- ays Domenech. "But my clients are big entertainers—like Brazilians, they barbecue for guests every weekend—so I take into consideration how the room would look when didn't want the entertainment system to be the dominant ." She commissioned a long shelf, then created a small black hole where the projector and other components could be hidden from view. This way the room becomes a home theater, then returns to being an open living room leading to the patio-pool through floor-to-ceiling windows and doors. "This is one of my favorite rooms because the finished product looks like a classic living room, not a media room," says Jackie.

Domenech faced a similar problem with the office/guest room, because it also had to serve a dual function. With curry-painted walls between white wood panels, she put a daybed, chair, and table vignette on one side of the room, then created an office directly across without taking anything away from either side. Her solution was to custom-build a white wall unit and desk to hide many of the office machines like the fax, scanner, and printer. During the day, all the necessities of conducting business are at the owner's fingertips, but at night the signs of work are tucked away. "The vividly colored wall with bright matching furniture and pillows take over the room," says the designer. "It looks bold and beautiful."

Another challenge was finding a white dining room table that would seat at least 10 people for the owners' frequent dinner parties. Nothing Domenech found in plain marble seemed to work. "I couldn't find a slab of marble white enough, so I ordered two slabs of white Thassos marble, then cut them in half, and put the four pieces together," she recalls. "It was the right white color and looks great with stainless-steel legs."

Finding natural materials and fibers to keep the casual, simple look throughout the house was a pleasant task for Domenech because there were no restrictions. The Hausens allowed her the freedom to mix and match light and color with antiques and pillows. "We used antiques with modern classic pieces, which created a soft, cozy atmosphere in the house," says Jackie. "We wanted to be able to enjoy every room and make entertaining fairly simple." Even though the couple eschewed fancy furnishings, they demanded good quality in a chic environment that their family and friends would enjoy. "Now they are so happy with the rooms they never want to leave the house," says Domenech. ●





Top: Daughter Marcella's dreamy summer-blue room is dominated by an iron queen-size bed covered with white linens. Domenech designed the white wood desk with stainless-steel legs. The Italian chair is by Kartell. Right: The master bedroom has wood molding above the bed which continues around the room. An orange Indian throw adds color to the white cotton slipcovers. Curtains are made of Indian silk. Opposite: The porch has a white stone floor and long flowing curtains on a track designed to create an intimate room. The loveseat and chairs are waterproof teak and are highlighted with fuchsia-and-orange pillows. For more details, see Resources.



American antique coin silver is finely wrought, high

# Silver Linings



ANTIQUE COIN SILVER UNIQUELY expresses American tastes and styles during the period between 1830 and 1860, and is an affordable collectible whose popularity is growing among tableware aficionados.

Most coin silver features engravings that help identify the individual or firm that produced the piece, and much is known about the silversmiths and the companies active during this time, which collectors find appealing.

Unlike American silver from the Colonial period, 19th-century coin silver is readily available through dealers and at auction and is considerably more affordable (the most expensive piece in the private collection shown on these pages cost $1,200). The identity of the manufacturer can play a major role in assessing value, and early pieces produced by firms like Tiffany and Gorham are particularly prized.

Antique coin silver will be among the items on display this month at a special loan exhibition, "A Celebration of the American Wing of the Metropolitan Museum of Art," at the annual Winter Antiques Show in New York. The show is celebrating its 50th anniversary this year, and runs from January 16 to 25 at the Seventh Regiment Armory on Park Avenue at 67th Street in Manhattan.

This page: A large circa-184( ewer is attributed to James Bayce and was sold through Marquand and Company of New York. Opposite: A neoclassical salt dish by Ball, Black & Company.

rized, and eminently collectable



Photographer: Sang An

Producer: Marisa Marcantonio

Coin silver is readily available through dealers and at auction



A circa-1850 baby cup by Gorham is engraved and chased with scenic landscapes and neoclassical border and was probably a custom order.



:wise from top left: Three serving-piece handles from left: a butter knife by Hotchkiss & Schreeder of Syracuse, New York; an unmarked
ver; and a fish slice by Albert Coles. The Ball, Black & Company mark. Neoclassical salt dishes with gold-wash interiors and ram's head
design by Gorham, circa 1850. A circa-1840 saucebaot by Cann and Dunn of New York was made for J&I Cox & Company. ●



# BRAVE NEW WORLD

## Fox-Nahem's artful apartment design combines equal parts of fearlessness and flair



Writer: Christine Pittel
Photographer: Roger Davies
Producer: Carolyn Sollis



This page: In the upstairs study, designers Joe Nahem and his late partner Tom Fox paired a George Nelson chair, made for Herman Miller in 1956, with a chrome-legged desk that the client already owned. The yellow-and-white poppy on the stairway wall is by Fiona Banner; the red and green painting in the foreground is by Sol LeWitt. Opposite: Jeff Koons's puppy vase offers a playful counterpoint to Tommi Parzinger's 1950s iron floor lamp.



This page: The low-slung lounge cha
covered in a mohair bouclé by A.M.
Collections were designed by Paul L
for Brown-Saltman in 1948. The rug
from Stephanie Odegard and the fr
form walnut table is by master craft
George Nakashima. Opposite: The
room sofa, custom-made for Fox-Ne
Design, is covered in Pewter club ve
by Quadrille. Painting by Ross Bleck
photo by Trish Donnelly. Custom-ma
cabinets hide heating registers and
provide extra storage.



CORATING A HOUSE for some- is an intimate act. It works best n the designer really knows the ht, and sometimes, when a client is e enough to truly trust a designer, oject soars.

n this case, the client, a fast-tracking nesswoman, and the designers, Tom and Joe Nahem of Fox-Nahem ign, had known each other since roomed with Nahem's niece in col- Over the years they kept in touch, when the client decided to move to York, the first person she called Nahem.

He and his partner Fox, who was d in a plane crash after the comple- of the project, came over to see the place she had found in Manhattan's Chelsea neighborhood—close to the art galleries, for she's an avid collector. The duplex apartment, in an industrial building newly converted into residences, had great space, sweeping views, and a generous terrace, but some of the developer's details were unfortunate. First to hit the street was the Colonial-style mantel (what could they have been thinking?), which Fox and Nahem replaced with a big bold slice of marble that seems to levitate. There can never be enough wall space to satisfy a passionate collector, but that didn't stop the designers from tearing down a few awkward walls to open up the space. Luckily they made up for this sacrifice by adding a new wall between the foyer and kitchen to create a more elegant entryway. Then, in an inspired gesture, they set up a screen that obscures, just for a moment as you walk in, the full scope of the living room.

As soon as first-time guests round the screen, they usually let out a delighted cry and head straight for the long expanse of windows, and then make a beeline for the pink chair. Pink—and we're talking Shocking Pink, no namby-pamby pastel. Shouldn't an apartment filled with art be a serene temple of subtle neutral tones? "No," says Nahem, who took his cues from the art and sought furniture that was just as fresh and lively. Imagine a quirky 1950s

French wrought-iron end table that looks like a prototype for Sputnik, or a sofa the size of a small boat, covered in mushroom-colored crushed velvet. "I'm a big lounger and a big folder," explains the client. "When I sit down, there better be enough room to stretch my legs out or fold them up under me." She's definitely not the type to buy conventional furniture off the department store floor. "I don't want what everybody else has," she says vehemently. "In my first apartment I had posters on the wall, until a friend told me, 'Don't buy posters, they aren't worth the paper they're printed on. Look for real art, handmade by an artist, and buy what you can afford.'"

The dining table is a mahogany gem, designed by T.H. Robsjohn-Gibbings back in the 1950s, complete with six matching chairs. Hanging above it is no ordinary chandelier, but a polished-brass-and-frosted-glass concoction designed by Pietro Chiesa in 1938. The client had never seen it until she walked into the finished apartment for the first time. "If you don't like it, I'm going to keep it for myself," said Nahem, issuing a friendly challenge. But she liked it just fine. Actually, there were a lot of pieces that were a surprise. There was no chance for her



Above: The cane-paneled screen attributed to Harvey Probber in the entryway was found at Wyeth. A photograph by Annee Olofsson hangs above a 1960s bench. Left: The owner found the tutti-frutti chopsticks in Italy; dinnerware from her own collection; wineglass from Calvin Klein. Opposite: Nahem spotted the Pietro Chiesa light fixture, designed in 1938 for Fontana Arte, at Donzella and the T.H. Robsjohn-Gibbings table and chairs at Palumbo. Candelabrum by Tommi Parzinger. Blue-door sculpture by Francis Cape, ink drawing by Matthew Saunders, sculpture by Rachel Harrison.



to vet everything because the designers were operating too quickly in order to get the apartment done before the movers arrived. "I thought the Nakashima coffee table would be a hard sell," says Nahem, "but she got it immediately."

To put that back-to-nature walnut slab next to a soigné 1950s French pink chair might seem a bit out of line, almost as if Fox and Nahem were setting up a willful confrontation of styles, but that's exactly how the excitement builds. All they had to do was look at the adventurous art collection to know this client was a risk-taker, and their design takes risks too, pushing boundaries and flirting with the usual concepts of good taste and bad (no shag rug could be shaggier than the flokati in the study). Each vintage lamp is more outlandish than the next. The team was playing with expectations, just like Jeff Koons, whose puppy vase (a part of the client's collection) is emblematic of the elasticity between what's kitsch and what's cool. Art can be fun, and so is decorating, according to Nahem. "I don't have a philosophy about what I do," he says. "I'm a great shopper, and I've learned how to put things together." His client chimes in, "The apartment is refined and relaxed. It's very sophisticated—but with a sense of humor." Neither client nor designer takes things too seriously; they both revel in wit. ■



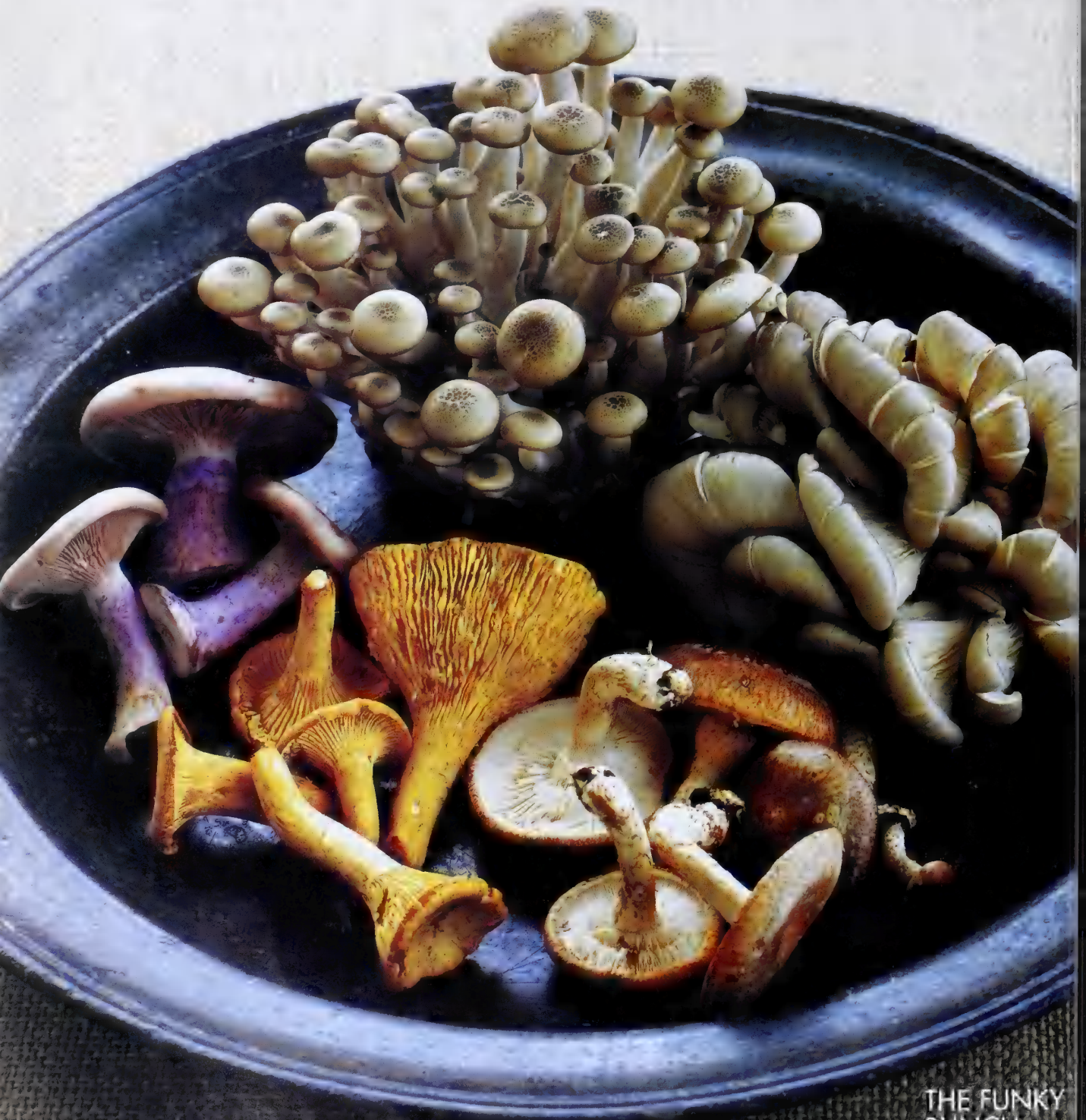


Above: A photograph by James Casebere seems to extend the space in the master bedroom. The headboard is upholstered in Velours Gatinais Antha by Clarence House; pillows and sheets from Calvin Klein. Crystallized-Lucite lamps from Coconut Co. stand on Tommi Parzinger lacquered nightstands. Left: Designer Joe Nahem. Opposite: Modernist classics like the Mies van der Rohe Barcelona chairs and Harry Bertoia wire ottoman rise up out of a flokati rug in the study. A spritely figure by artist Takashi Murakami sits atop a bronze table, one of a pair by Kelvin and Philip Laverne.



# WILD THINGS

With their earthy flavors,
mushrooms are ideal cold-weather appetizers



THE FUNKY BUNCH
A selection of wild a cultivated mushroom includes (clockwise f top), hon-shimeji, oy shiitake, chanterelle, blue foot varieties.

# AUSHROOM ROSTINI

li pepper, parsley, d marjoram spice ombination of shrooms for a isfying hors d'oeuvre t is simple to make.



Photographer: William Meppem Producer: Mary-Ellen Weinrib



## ENOKI BUNDLES

**A combination of enoki mushrooms dressed lime vinaigrette—bundled in prosciutto and with a glass of Champagne Veuve Clicquot—manages to balance both rusticity and elega**

## NI BRIOCHES WITH TRUFFLES

ecadent classic with Florentine roots: mini brioches
ad with truffle butter are topped with shavings of
eal thing; they pair perfectly with Dom Pérignon
1993. For more details, see Resources.



# Recipes

*All recipes adapted from* The Complete Mushroom Book: The Quiet Hunt *(Rizzoli, $40) by Antonio Carluccio*

### WILD MUSHROOM CROSTINI

*Serve these as part of an antipasto.*

½ cup olive oil
2 garlic cloves, peeled, 1 minced and 1 left whole
1 small fresh hot red chili pepper, seeded and minced
14 ounces mixed wild mushrooms, cleaned, ends trimmed, and cut into large cubes
1 tablespoon coarsely chopped fresh parsley
1 tablespoon coarsely chopped fresh marjoram
Salt and pepper to taste
4 half-inch slices country bread

Heat 6 tablespoons oil in a large skillet over low heat. Sauté minced garlic and chili pepper for 1 minute. Add mushrooms and cook 2 minutes. Stir in parsley, marjoram, salt and pepper. Set aside.

Toast bread on both sides. Rub one side lightly with whole garlic clove, brush with remaining oil, and top with mushroom mixture. Serve immediately. Serves 4.



### ENOKI BUNDLES

*This hors d'oeuvre is a wonderful marriage of texture and flavor. If prosciutto is difficult to find, substitute smoked salmon.*

14 ounces fresh enoki mushrooms, bases trimmed
Salt and freshly ground black pepper
4 tablespoons olive oil
Juice of 2 limes
8 ⅛-inch-thick slices prosciutto or smoked salmon
8 blanched chives

Place mushrooms in a bowl and sprinkle with a pinch of salt and a generous amount of pepper. Lightly toss with olive oil and lime juice. Divide mushrooms into 8 bundles, wrap each with a slice of prosciutto and tie with a chive. Serves 4.

### MINI BRIOCHE WITH TRUFFLES

*A version of this elegant snack is served at Procacci, a famed Florentine café and gourmet shop.*

12 mini brioche rolls, sliced in half
4 tablespoons soft sweet butter, mixed with 1 tablespoon truffle oil
1 small fresh black truffle, cut into 12 thin slices
Salt and freshly ground black pepper to taste

Spread bottom half of brioche with 1 teaspoon butter mixture. Add a truffle slice, salt, pepper, and top with other half. Repeat process. Serves 12.

### WILD MUSHROOM SALAD

*The mushrooms in this salad are slightly pickled for a welcome piquant kick.*

6 cups water
3 tablespoons salt
2 cups white wine vinegar
2¼ pounds fresh wild mushrooms, cleaned and cut into same-size pieces
½ cup olive oil
2 garlic cloves, peeled and sliced
2 slices fresh, hot red chili pepper
Salt and freshly ground black pepper to taste
1 tablespoon minced parsley
1 tablespoon minced cilantro
3 tablespoons fresh lemon juice
Salad greens

In a large pot, bring water to a b
Add salt, vinegar, and mushrooms
cook 10 minutes. Drain and set a
to cool.

Heat oil in a large skillet over med
heat. Add garlic and chili pepper
cook until garlic is softened. Do
brown. Add mushrooms and cook u
heated through, stirring frequently.
in salt and pepper. Remove pan f
heat and stir in parsley, cilantro,
lemon juice. Serve immediately c
bed of salad greens. Serves 4.

## TIPS

- Fresh wild mushrooms and tru
fles can be purchased online fro
www.shopdarosario.com.
- Mushrooms and truffles a
living fungi that readily decon
pose—store and use them quickl
Always keep them in an open ba
ket or brown paper bag, not plast
containers. They should not hav
bruises or black spots.
- Mushrooms should be eaten
fresh as possible—buy only wh
you will need for one meal.
- Brush dirt from surfaces an
between fluted gills of mushroom
with a pastry brush or wipe with
damp cloth. Do not rinse; they ea
ily become waterlogged.
- Black truffles will keep about
weeks covered and refrigerated. T
get more mileage out of a truffl
store it in a container with eggs
uncooked rice. Because of the
porous surfaces such items wi
absorb the truffle's flavor.




*Bleach what you want to bleach.*

orox Company. Based on results with leading detergent



# LIVING T
# GOO
# LIF

## HEALTHY RESOLUT
## THAT ARE EASY TO

## REFRESH

A well-balanced diet is key to feeling, looking and being at your best. For a quick and healthy snack, try packing carrots, celery and cucumber slices for munching at your desk. Next time you have a hankering for a cookie, try a piece of fresh fruit instead. Fruits and vegetables contain water and help to keep you hydrated. Don't forget to drink lots of water each day, at least eight glasses. Water filtration systems like Brita make it easy, refreshing (or good-tasting) and convenient.

## RECALIBRATE

Exercise is important, but the routine of day-to-day workout at the gym can sometimes feel confining. Try something different like walking with a friend, yoga, pilates or biking. New challenges not only break the monotony but can be loads of fun and can do wonders for your mind, body and spirit. Whatever the activity, staying hydrated is important before, during and after exercise.

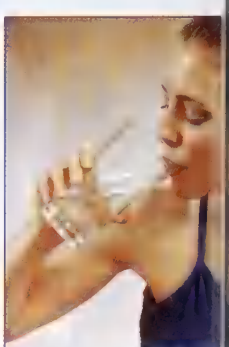
With the holiday season behind us and the new year ahead, i for a fresh start. Rather than creating stress with a long list of in resolutions, why not simply vow to do something – at lea every day – that you know is good for you. It could be as drinking a glass of water or as transforming as taking the slow way home every now and then.

## RECHARGE

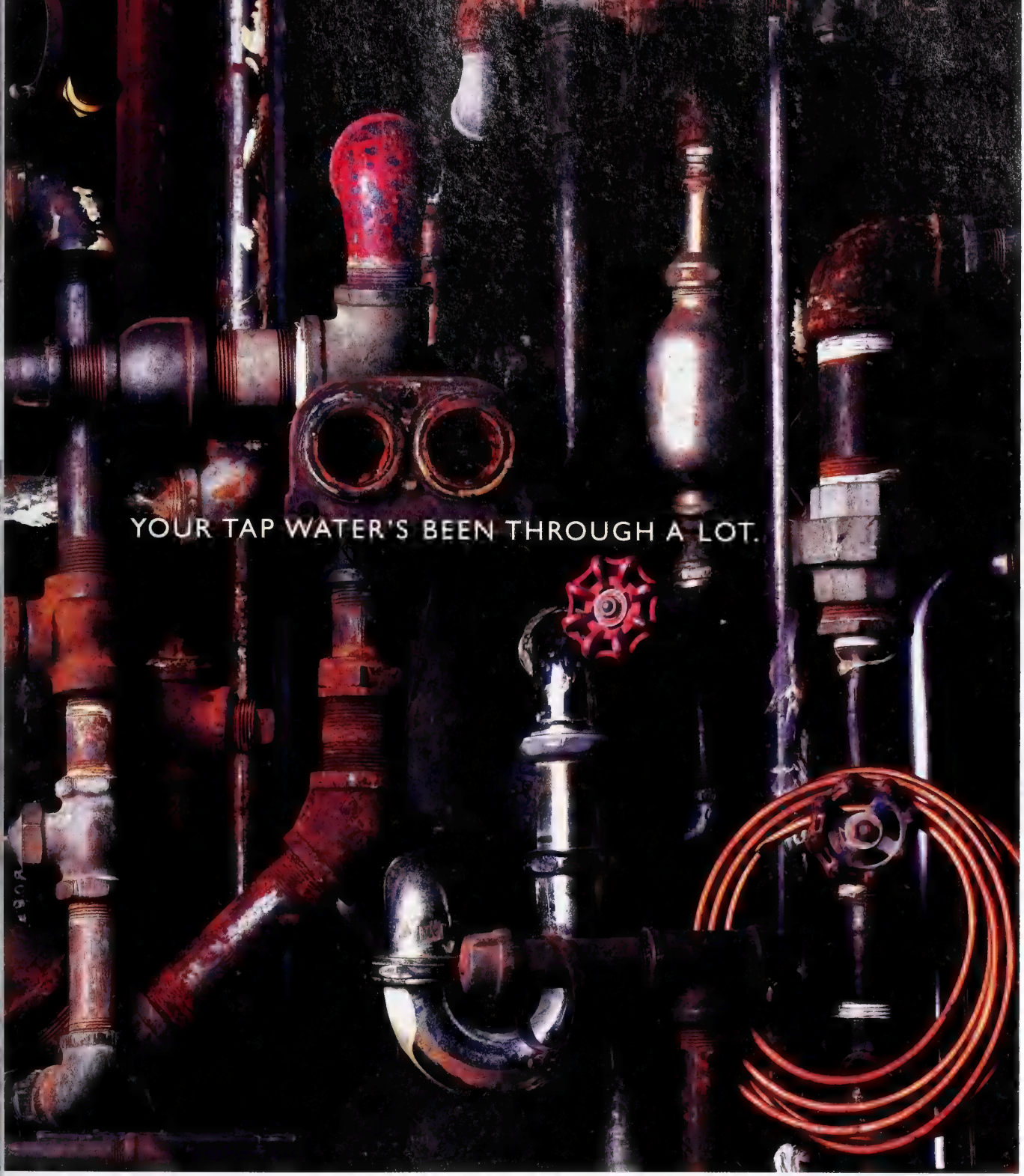
Take time for yourself. Be sure to set aside time for play and rest. Whether it' 30 minutes of sleep a night, taking a trip, learning a foreign language, reading snowboarding down the side of a mountain, be sure to drink plenty of $H_2O$ while fun activities. Water keeps you on track while expanding your horizons.

## TAKE THE BRITA PLEDGE

When it comes to resolutions, it's best to start with simple things that you really can do every day – like replacing just one of the sodas or juices you have during the day with a glass of water. That's the idea behind the Brita Pledge. Even if you can't get to the gym every day, you still can do something good for yourself.



BRITA




Brita has a 2-stage filter.* So even if there's sediment in your pipes, it won't get in you.

*Among leading brands

BRITA

Water is better water.




Strong enough to sanitize your bathroom.
Safe enough to purify drinking water.
Pure magic
CLOROX

# oughts of home

ntinued from page 54)

sideboard. It held many a good cake afterward and no was ever special without it. Now I bring it out whisper- apologetic incantations lest the present confection offend inst those collective memories.

At other times papa's choices were triumphal. A cousin had been the state's poet laureate, when those things med to matter, left us her books and a huge brooding lpture of a raven, Edgar Allan Poe being her favorite er. Executed in the 1920s by a famous Italian artist, it made more menacing after Cousin Lillith had it fitted n green eyes that shone when a concealed electric cord plugged in. It sat atop a bookcase in our library and was of the creepy marvels of the world. As its fame spread, house became first choice for every adolescent gathering. raven presided over some raucous times and a few serious ces. The blinking eyes foretold romance, betrayal, travel, alas, undulating current. It gradually acquired a hoary because my mother's housekeeper would never touch it, ain that it bore ill omens.

Only once, during a very brief stint as a Cub Scout, did mpse other worlds that made me first ponder the mys- of furnishing. The den gathered house long and low and very dern. My fellow cub had his own e, unheard of in those days, when ild's privacy was somehow akin to sy and certainly a threat to moral th. His room had everything built Frankly, I was electrified. The t's mother, probably delighted by my morbid interest, me a detailed tour, lingering on each modern touch. At afternoon's end, sitting at the foot of my grandmother's whence she ruled, I gave a full report while she rear- ed her pillows, sipped from her water glass, played with dented sapphire bracelet. The eyebrows began to raise nously. I knew that look. Determined to convince her, I vered what I imagined would be the *coup de grace.* "And furniture in the house was specially ordered by a deco- r and it all *matches!*" She smoothed an imaginary hair n her forehead and looked out the windows past me to an ent, gnarled sweetheart rose. "Poor things," she finally nounced with indisputable charity. "Let's never mention ain; it really isn't nice to gloat."

ater, after an interval decent enough to raise no specter of parison, she reminisced about a decorating success or two she herself had achieved. With riveting satisfaction my dmother described the kitchen at the farm she once had ted Chinese red. I've longed to copy that in every place ever lived but always feared failure. A color richly mixed words is the hardest one to match.

Almost nothing more disturbed my innocence of active rating. College digs were always fitted out, sometimes badly enough to be poetical. One basement apartment in Washington actually had tattered rags for curtains, so perfect they could have been used as a prop for *La Bohème.* It wasn't until a few years later, having signed for that immense apartment of four rooms in the French Quarter, that the confrontation came. All I had were some books and a box of flatware, the same box my grandmother had packed so many years ago into my freshman trunk. At that time, in an emotional leave-taking, she extracted a solemn oath that I would always use her silver at mealtimes as "any other metal ruins teeth." This vow proved an enduring source of embarrassment; I became adept at sneaking out my fork at cafeteria tables under the critical eyes of egalitarian classmates, but promises were kept and my teeth stayed strong.

Even I knew these minimal possessions hardly constituted a household. Fortunately I had made a great new friend, Paul, whose French ancestors were hanging chandeliers when New Orleans consisted of not much more than shanties and a few delusions. Paul thought paying a hundred dollars a month for any apartment to be a senseless extravagance, but rose to the challenge of helping me to domesticate it. "It will take time, of course," he cautioned, his Creole charm taking a sharp turn. "Impatience will lead to vulgarity or the department store; I'll do my very best to keep you safe from both!" And so he did. Paul ruled the nighttime marine desk of a huge shipping line. In those pre-Internet days he was always first to know the path of hurricanes and every impending foreign crisis; because a telex sat on his desk, he was viewed by his friends as an oracle. Best of all were his eccentric hours and great taste.

> Soaking handkerchiefs in eau de cologne, he tied them on our faces like bandits

He would call at dawn, his shift nearly complete: "Meet me at Morning Call; we'll have beignets, then hoof it to Christie's South," a code for the main warehouse of Volunteers of America. It was a period when the great old houses Uptown were being emptied, and in the rush for resale, much was sent to charities. We arrived well before most slothful junk dealers were awake, so pickings could be very good. Paul went nearly every day, had a photographic memory, and spotted the "newly arrived merchandise" in a flash. He once confided his secret—that he only saw the misplaced thing: in ugly surroundings he instantly noticed the beautiful, among the trash the jewel. He was uncanny as we tripped through the gloomy recesses of those foul storerooms. "Over there!" he whispered, digging beneath disgusting heaps of gray-stained carpet to uncover a pile of Persian rugs, some of which I still have. "Look here!" Among the rusted metal a fine old silver tray. And so it went. In a gentlemanly way we divvied up, he reserving final call. "That painting's really not for you, I need it for Lothar!" Without arguing, I let it go, jealous that other rooms played upon his mind. Even then I knew this expe- >

rience was an apprenticeship of sorts. In places such as these my skills were honed, judgments suspended until the search was done, my eye trained to sometimes forget the brain. With no time for second thoughts, mistakes cost more in wounded pride than purse, a higher price in fact.

Thirty years ago the curbs of the old quarter were troves of precious discards. "You've started at a good time, people give up after Mardi Gras; Lent makes them clean up their lives along with closets." He had an unshakable faith in Monday's trash, a notion left over from a brief stint living in New York where he had found things on the streets that eventually landed in museums. A bout of serious scavenging was habitually announced with the decree: "After an absinthe-frappe on Decatur Street we'll trawl." His favorite bar was preternaturally dark; Paul believed that "sensory deprivation is spiritually essential to seeing right." After the second or third round of Herbsaint, he would have geographic visions. "Burgundy Street I think!" and off we went into a twilight route crocheted with cast-iron shadows, flaking plaster walls, and orris-scented old-timers sitting on their stoops. He knew them all, paused for pleasantries while peering through the penumbra of doorways to appraise some object that might interest him. All this took time and occasionally we had to sprint the last few blocks to beat the trucks. In those days the trash collectors often sang as they loaded up the refuse, and corner grocery stores sometimes passed them drinks in paper bags, making the songs livelier.

Burgundy Street looked disappointingly bare until he sighted a strange thin Swedish-modern sofa with straight blond legs, which he insisted on carrying to my apartment. My judgment being blurred by Herbsaint, I acquiesced. First he knocked the back off and suddenly it became a sort of sleek *lit de repos.* Then he fished into a canvas bag and pulled out some ancient silk paisley with gold fringe. The hateful thing became an Empire dream. The next day bolsters appeared and this couch of many parts aroused great praise.

The project never ended; Paul kept up our searches for "refinements," as he put it. "I think you're ready," he announced one day, "for a serious expedition. Pick me up at three. It'll be quite hot but dress heavily and bring a thermos; I'll have the rest." When I arrived he was loaded down as if for some mad Edwardian safari. He threw a pile of blankets in the car, explaining enigmatically that they were for protection, and brandished two staffs with sharp ends, a bottle of vetiver cologne, and two bandannas. Thrown over his shoulder was a cotton picker's sack. "For the loot!" he smiled triumphantly. Paul never drove and still does not, but he knows the way to everywhere. We drove forever. "Turn off that cool air," he said rolling down his window. "We have to get acclimated to the altitude." Altitude! We had reached the edge of a fetid swamp, and it was unseasonably hot. Now misgivings about his sanity preyed on my confidence like the early summer gnats plaguèd us in the car. Finally wheeling off an ugly road an unpaved wasteland, we passed through a chain-link fe "Stop here! We have to show our passports at the border. reached out the windows and flapped a tenner. A lazy l snatched the bill and waved us on. "Cut the motor and a deep breath, *cher,* we're literally in the dumps," he saic eyes blazing ecstatically.

Then soaking handkerchiefs in the eau de cologn tied them on our faces like bandits. His thermos was fu Sazeracs, mine stupidly held water. We sipped at his, swe and climbed mounds of refuse. His stick became a divi rod. "Check under those two cartons!" There were two n wrapped brown paper packages tied with a string. I op one end, exposing a huge stack of damask napkins. "T convenient," he mused, "they're ironed." I nearly swoo the vetiver cologne was getting to me. There must have false leads, but none remain in memory. I still have the C gian walnut box we found that day, and only recently to out some pillows covered in Fortuny fabric that was r up in a window shade. The cotton sack was almost full Paul seemed reluctant to give up. The Sazeracs were g we were gulping down the last of my water when he s dresser on its side, the drawers hanging out. It was m filled with papers and old gloves, but a small blue candy had caught his eye. "That's our reward, bring it to me." I was a handsome ruby ring. He was delighted. "This is fo treasury," he announced, popping it into his shirt pocket. sure enough, next Carnival friends were feted to a Babylo season of epic parties.

Inevitably I began to stray. The French Quarter was r too tempting, with its curious cluttered shops stacked antiques of every sort. Except for those lurking behin pretentious windows on upper Royal Street, I got to k almost every dealer. They were a breed apart—suspic fabulous, full of secrets, and patient with a neophyte. also seemed to have a hound-dog sense for likely buyers would lean out their doors and call me in to see somet irresistible inside. My rooms filled up.

Paul called. He had found a grand sofa in a shop, ex right for me. I balked because there seemed no space countered, "The Swedish thing can go!" I felt a searing p "Nonsense! It belongs elsewhere now; you can't be se these things are just for us to use a while!" As always, h right. The costly replacement arrived—too wide for b ing up the narrow stairs. I was jubilant, but Paul, undete discerningly recruited a crew of brawny passersby, pr ing jazz and rum punches for hoisting the heavy sofa my high balcony. While he was placing it I was busy m punches and had no time to mourn the painful proce redecoration. ●



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Writer: Katherine Whiteside
Portrait: Lizzie Himmel

# Amazing Amaryllis

## The perfect post-holiday bloom is easy to grow and yields stellar results







Amaryllis cultivars are fuss-free and not just for Christmas anymore. From left: 'Nymph Double,' 'Papilio Improved,' and 'Double Queen.' For more details, see Resources.

AMARYLLIS IS KNOWN AS A traditional holiday plant, but the gargantuan flower can really save the day *after* the wrapping paper has been packed away. It is so simple to grow that even the most exhausted holiday hostess can celebrate January, February, and March with waves of brightly colored blooms. The bulb is also known by the latin, *Hippeastrum* ("hip-E-as-trum") from *hippeus,* meaning "knight on horseback" and *astrum,* meaning "star." Literally a knight in shining armor, it can tackle middle-of-winter cabin-fever months with as much splendor as any plant. Get ready to be swept off your feet and banish winter blahs.

### Myriad Amaryllis

Make a plan to rev up your indoor garden after the tinsel has hit the trash. In January, grow salmon pink 'Rilona,' along with the soft green 'Germa' and add delicate 'Green Goddess,' an unusual miniature. Plant them singly in matte-white Guy Wolff pots and make room on the sideboard for a large setting. Use several pots of each type for a standout salmon and chartreuse show to remind everyone that spring is just around the corner.

Just in time for Valentine's Day, plan an arrangement of traditional red and white. Water-force striped 'Double Queen,' 'Nymph Double,' swanlike 'Snow White,' and lily-fragrant 'Jewel' singly in clear glass vases for a look reminiscent of lace doily Valentine cards. Set them in front of a big mirror to double the delight.

In March, let mod be your mode: grow several of the new hybrids like 'Lilac Wonder' with some of the butterfly types that sport striped petals ('Papilio Improved' is adorable). Look for modern, edgy pots and vases, add a few polka-dotted Easter eggs, and start an entirely new amaryllis trend at your place.

### How-To's for Those in a Hurr

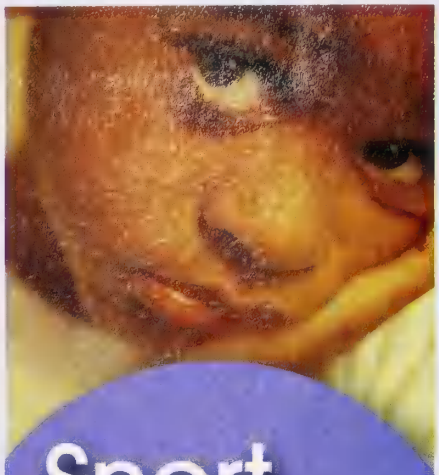
For growing in soil, choose po
are only one inch in diameter large
the bulb. Fill them halfway with a
mixture of potting soil, firm in am
and continue to fill so that the upper
ders of bulb show above soil line.
and place in a warm spot that nev
less gets no direct sunlight or heat. F
from overwatering and be patient.
green sprouts peek out, water daily-
of plant is going to emerge from th
pot. The process from planting to f
ing takes about six weeks.

To grow in water, choose a pi
waist forcing vase deep and large e
to hold the bulb upright. Fill th
with water until it barely touches t
tom of the bulb. Place in a warm
with indirect light and watch the
happen. Forcing in water is much c
than potting, with blooms in as l
three weeks. ●

E-mail your gardening questions to hbmail@hearst.com or mail them to Garden Goddess, House Beautiful, 1700 Broadway, 29th floor, New York, NY 10019.


The way
ranch
is supposed to
taste.
Hidden Valley
Hidden Valley
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Ranch

advertisement



Snort.
Sniffle.
Sneeze.
No Antibiotics
Please.
Treat colds and flu with care. Talk to your doctor.
As a parent, you want to help your child feel better. But antibiotics aren't always the answer. They don't fight the viruses that cause colds and flu. What will? Fluids and plenty of rest are best. Talk to your doctor.
Find out when antibiotics work – and when they don't. The best care is the right care. **For more information, please call 1-888-246-2675 or visit www.cdc.gov/getsmart**

GET SMART
Know When Antibiotics Work

CDC
FDA

# COLD COMFOR

## SOMETIMES THE BEST MEDIC IS NO MEDICINE AT ALL

**With cold and flu season reaching its peak, the natio health experts are feverishly waging a cold war of thei Even if your throat is sore and scratchy and your sniffl now officially Niagara Falls, they want you to just say antibiotics. They have their reasons.**

Everyone around you is coughing and hacking. You've already felt the first telltale sign of the misery to come. What should you do? Just about anything except take antibiotics, according to the nation's leading public health experts.

"Antibiotics are powerful drugs. In fact, sometimes we imagine they are wonder drugs that can treat any infection," says Julie Gerberding, M.D., director of the Centers for Disease Control. "But the truth is antibiotics only work against bacteria, not the viruses that cause colds and flu."

The misuse and misunderstanding of antibiotics is so vexing that the Centers for Disease Control and the U.S. Food and Drug Administration have joined forces on "Get Smart: Know When Antibiotics Work," a public health media campaign aimed at consumers, especially parents of small children.

"It's so important to get smart about antibiotic use and work with your doctor to get the right remedy, especially during cold and flu season," Dr. Gerberding says.

### Too much of a good thing

Widespread unnecessary use of antibiotics, particularly among children, has led to an alarming increase in global antibiotic resistance, according to health Over the last decade, almost type of bacteria has become and less responsive to antibi treatment when it really is ne

### Pressure to prescribe

Patients go to the doctor exp to leave with a prescription. they do. Doctors often do not enough time to explain why antibiotics may not be the be medicine. Plus when it's unc whether the infection is viral bacterial, doctors may yield t patient demand for antibiotic

### The right medicine

Colds caused by viruses may two weeks or longer. There is a chance a viral infection wil a bacterial infection. So you see your doctor if your illnes worse or lasts a long time.

**What to do for cold and flu:**

1. Get plenty of rest.
2. Increase fluid intake.
3. Use a cool mist vaporizer or saline nasal spray to relieve congestion.
4. Soothe sore throats with ic chips, sore throat spray or lozenges (only for older ch and adults).

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shown are approximate suggested retail. in parenthesis identify the service type: (T) trade, through designers; (MO) mail order or ders; (M) manufacturer or distributor; (C) by or for less otherwise noted.
ENTIONED ARE FROM OWNER'S COLLECTION.

### RSATILE DAYBED

**Carl Dellatore,** D&F Workroom (T); 212-352-0160. **ybed and pillow fabrics**—Brunschwig & Fils (T); 212- **nopy fabric**—Quadrille (T); 212-753-2995. **Square pil-** Pierre Frey (T); 212-213-3099. **Canopy fabric,** Manuel owtan & Tout (T); 212-753-4488. **Daybed fabric**—Lee 2-688-0444. **Bolster fabric**—Hinson & Co. (T); 212- illow fabric—A.M. Collections (T); 212-625-2616. **nopy fabric**—Pierre Frey, see above. **Daybed, pillow** ner+Rohde (T); 212-758-7925. **Bolster fabric**—Hinson ove. **Canopy, daybed and pillow fabrics**—Bergamo (T); 3.

### ART

**izabeth Orenstein;** 212-980-6623. **Wall paint,** Donald )KC-34—The Color Factory (R); 201-568-2226. *Cur-* Miracle Workroom (T); 914-423-7408. **Curtain fabric,** ravers (T); 212-888-7900. **Sofa**—Lewis Mittman (T); 0. **Sofa fabric,** #43041—F. Schumacher & Co. (T); 0. **Pillow fabric,** #8601—Nobilis (T); 800-464-6670. –Donghia (T); 800-366-4442. **Chair fabric,** Tweed Pierre Frey (T); 212-213-3099. **Pillow fabric,** #03051- & Tout (T); 212-753-4488. **Cocktail table**—Urban )-5500. **Urn table**—Gomez & Assoc. (T); 212-288- **oo table; Bee lamps**—Nancy Brouse Assoc. (R,T); 5. **Triple Gourd lamp**—Christopher Spitzmiller (T); **Lampshade** (C)—Shades from the Midnight Sun (T); **Lampshade fabric,** #JG85003002—Old World Weav- 355-7186. **Dining table; chairs**—Louis J. Solomon (T); 0. **Commode**—Brunschwig & Fils (T); 212-838-7878. **g light**—Holly Hunt (T); 212-755-6555. **Wallpaper** Donghia, see above. **Daybed; tiered table**—Lewis above. **Headboard fabric,** Antela—Pierre Frey, see over—E. Braun & Co. (R); 212-838-0650. **Mirror**— ion (R,T); 212-800-443-3116.

### SCHEME

**d Marshall;** 212-987-8576. **Shawl and blanket**—Her- 441-4488. **Linens**—Matouk (T); 212-683-9242. **Tripod** tal Lamp Shade Co. (R); 212-832-8190.

### CITE

**Keller Donovan;** 212-760-0537. **Upholstery:** Carl Del- Workroom (T); 212-352-0160. **Corby skirted chair** -Lee Jofa (T); 800-453-3563. **Chair and ottoman fabric,** Java #2321-22; **solid fabrics** on pillows, #2321GWF-40 and Java #2321GWF-22, Battersea Park Union #2000213-68, Linford Linen #2002205-101—Lee Jofa, see above. **Print pillow fabric,** #SPF-0300-4—Hinson & Co. (T); 212-688-5538. **Paint,** Ice Maiden #50BB 83/014—Glidden (M); 800-454-3336. **Hourglass table** #4140-11—HBF (T); 212-686-3142. **Swing-arm lamp** #3982WL—Hinson & Co., see above. **lamp** #GL40—Vaughan (T); 212-319-7070. **Palmer Hurricane**—Crate & Barrel (R,MO); 800-996-9960. **T chair** #12-4530705—West Elm (MO); 866-428-6468. **Wastepaper basket**—Gracious Home (R); 212 231-7800. **Wood vases** #12-4554119; **nesting tables** #12-4161469—West Elm, see above. **Hurricane vase; frames; totes**—Pottery Barn (R,MO); 800-922-5507. **Favola chair** #16394—Topdeq (MO); 866-876-3300. **Bookshelf paint,** Split Rail #90YR 08/162—Glidden, see above. **Head rests** #H899-80; **lunchboxes**—PierceMartin (T); 212-593-1222.

### 56 RETURN TO GLAMOUR

**Bedding**—Donna Karan Bedding Collection—Bloomingdale's (R); 866-593-2540.

### 58 SMALL ON SPACE – BIG ON COMFORT

*Pages 58 to 65 Designer:* **Eric Cohler;** 212-737-8600. *Living room:* **Coffee table**—Nuovo Melodrom (R); 212-219-0013. **Rug**—Stark Carpet (T); 212-752-9000. **Sofa** (C). **Sofa fabric,** Beaumont—Cowtan & Tout (T); 212-753-4488. **Curtain fabric,** Lissom Linen Sheer—Hinson & Co. (T); 212-688-5538. **Club chairs**—Anthony Lawrence-Belfair (T); 212-206-8820. **Chair fabric,** Lagoon Texture, Henry Calvin—Donghia (T); 800-366-4442. **Chair trim,** Petit Galon Athenée—Clarence House (T); 800-803-2850. **Stool**—Lexington Gardens (R); 212-861-4390. *Study:* **Ceiling lamp,** Isamu Noguchi—Akari (M); www.noguchi.org. **Table lamp**—Aero (R,T); 212-966-1500. **Wallcovering,** Coarse Madagascar—Hinson & Co., see above. *Bedroom:* **Doors**—Treillage (R,T); 212-535-2288. **Rug**—Safavieh (R,T); 212-888-7847. **Headboard; bedskirt; shams**—Windows, Walls & More (R,T); 212-472-4800. **Headboard fabric,** Camel Hair. **Bedskirt Fabric,** Provence—Rogers & Goffigon (T); 203-532-8068. **Bedskirt trim**—Robert Allen (T) 212-421-1200. **Square pillow**—Donghia, see above. **Barcelona daybed,** Mies van der Rohe—Knoll (R,T); 212-343-4000.

### 66 A WINNING PAIR

*Pages 66 to 71 Designers:* **Alexandra and Michael Misczynski;** Atelier AM; 323-654-6401. **Sofa** (C). **Sofa fabric,** Hemp linen; **wallpaper**—Rose Tarlow/Melrose House (T); 323-651-2202. **Linens**—Frette (R); 212-988-5221. **Lamp**—Christopher Spitzmiller (T); 212-563-1144. **Screen**—JF Chen Antiques (R,T); 323-655-6310.

### 72 SUN VALLEY SPLENDOR

*Pages 72 to 83 Designer:* **Dan Carithers;** 404-355-8661. *Living room:* **Slipper, club chairs**—Tom Hayes (T); 404-233-7425. **Club chair upholstery,** Royal suede—Edelman (T); 800-886-8339. **Slipper chair fabric,** check on check—F. Schumacher (T); 212-415-3900. **Sofas**—Brunschwig & Fils (T); 212-838-7878. **Sofa fabric,** #1844-11—Fonthill (T); 212-755-6700. **Curtain fabric,** English wool stripe—Clarence House (T); 404-231-0800. **Carpet**—Stark Carpet (T); 212-752-9000. *Dining room:* **Curtain fabric,** Amalfi check, Rose Tarlow—Ainsworth Noah (T); 404-231-8787. *Kitchen:* **Wing chair, banquette fabric,** #401277—Cowtan & Tout (T); 212-753-4488. *Bedroom:* **Pillow fabric** #30112-003—Scalamandré (T); 404-261-5027. **Toile du Jouy fabric**—Brunschwig & Fils, see above.

### 84 BRIGHT LIGHTS

*Pages 84 to 91 Designer:* **Celia Cabral Domenech;** 305-447-3005. *Architect:* **Juan Zubillaga;** 305-443-6160. *Living room:* **White sofas,** Casa Milano; **table,** B&B Italia; **leather chairs,** Maxalto; **wicker chair,** Flex Form—Luminaire (R,T); 305-392-5006. **Chaise**—Amina Domus (R); 305-567-9717. **Floor lamp**—Cappellini (R,T); 212-966-0669. **Stool**—Haveli (R,T); 305-573-0308. *Dining room:* **Chairs** (C)—Le Jeune Upholstery (T); 305-261-4009. **Mirror** (C)—Borders Picture Framing (R); 305-649-0324. **Pendant lamp**—Artemide (R); 305-444-5800. **Bowl**—Jalan Jalan (R,T); 305-572-9998. *Family room:* **White sofa,** Neoz, Philippe Starck, Driade—Luminaire, see above. **Ottoman,** Galet—Holly Hunt (T); 305-571-2012. **Orange/white fabric,** Boca-Chica—Kirk-Brummel (T); 212-477-8590. **Fan**—Lunatika (R,T); 305-534-8585. *Office:* **Daybed** (C). **Stripe fabric,** Catwalk—Lulu DK Fabrics (T); 212-223-4234. **Chair,** Miss B4—Walmer (R,T); 305-442-2400. *Marcella's room:* **Chair,** Maui—Kartell (R,M); 866-854-8823. **Sheets**—Pacific White (R); 305-668-0882.

### 96 BRAVE NEW WORLD

*Pages 96 to 103 Designers:* **Tom Fox, Joe Nahem;** 212-358-1411. *Living room:* **Floor lamps,** Tommi Parzinger—Palumbo (R,T); 212-734-7630. **Pink fabric,** Ventana Tana—A.M. Collections (T); 212-625-2616. **Sofa** (C). **Sofa fabric,** Pewter club velvet—Quadrille (T); 212-753-2995. **Lounge chairs,** Paul Laszlo—Donzella (R,T); 212-965-8919. **Chair fabric,** Nome by Chapas Textiles—A.M. Collections, see above. **Rug,** Sershen color 305—Odegard (R,T); 212-545-0069. **Fireplace surround,** by Michael Campanelli (C). *Entryway:* **Screen**—Wyeth (T); 212-243-3661. *Dining room:* **Light fixture**—Donzella, see above. **Dining table; chairs**—Palumbo, see above. **Glassware**—Calvin Klein Home (R); 866-256-7373. *Bedroom:* **Headboard** (C). **Nightstands,** reissued Tommi Parzinger—Palumbo, see above. **Linens**—Calvin Klein Home, see above. **Lamps**—The Coconut Co. (R,T); 212-539-1940.

### 104 WILD THINGS

*Pages 104 to 107 Mushrooms:* **Platter**—Amy Perlin (R,T); 212-593-5756. *Crostini:* **Board**—Maya Schaper Cheese and Antiques (R,T); 212-873-2100. *Enoki:* **Champagne glasses; trays**—Takashimaya (R); 212-350-0100. **Fabric,** Lorenzo Rubelli, #17058-2—Bergamo (T); 212-888-3333. *Mini brioche:* **Platter**—Amy Perlin, see above. **Napkin**—Sferra Bros. (T); 732-225-6290. **Fabric,** Tundra, #8676 Larsen—Robert Marinelli (R,T); 212-414-0488. *Salad:* **Yellow plate**—Amy Perlin, see above. **Green plate**—Joan Platt (M); 212-876-9228. **Fork,** Cambridge, $68/5-pc.—Mariposa (M); 800-788-1304. **Mushrooms; truffles; oil**—da Rosario (R,T); 800-281-2330.

### 116 AMAZING AMARYLLIS

**Bulbs:** dutchgardens.com. **Guy Wolff Pots:** smithandhawken.com. ■



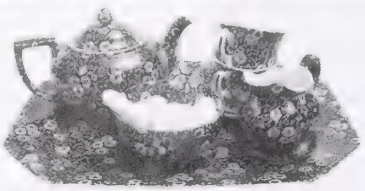




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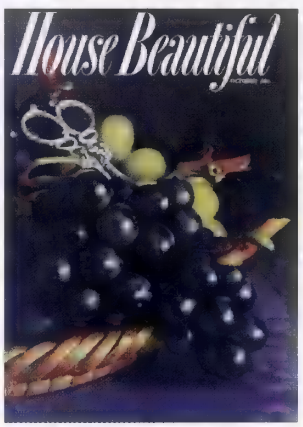
## Alice B. Toklas uncorks a spirited recipe

Writer: Christine



**BRAISED CAPON À LA TOKLAS**
Rub a capon (if you can find one and can afford it; if not, a fine big chicken) on all sides with half a lemon. This will keep the flesh white. Then rub in ½ teaspoon salt. Melt ¼ cup butter in a casserole with a tight-fitting cover. When the butter is melted, place the capon in the casserole and heat it on all sides, but without browning. Reduce heat, cover. After 15 minutes, raise heat and add 1½ cups dry champagne. Cover, lower heat and cook gently until done. Serve with artichokes, asparagus tips, and small new potatoes.

In April 1953, *House Beautiful*'s pe
tetic editor, Elizabeth Gordon, in
Alice B. Toklas to join her in Venice
gastronomic trip through northern
Although Toklas, famed as the bel
companion of Gertrude Stein, was
alone and nearing eighty, she was
and went along. Later, the convers
continued over long, lingering lunch
Toklas's Paris apartment. *HB* food e
Poppy Cannon introduced this sta
gourmet to the joys of American
mixes and bought her a blender. T
extolled its virtues in a column she b
writing for the magazine—which w
idiosyncratic as she was. In the Oc
1955 issue her subject was cooking
champagne, prompted by a friend wh
heard her stories of growing up in
fornia where "you drank it in the mo
and the maids picked up diamonds
cleaning after parties." ●






When the monk Dom Peri
first tasted his pale gold
concoction (left), he is sai
have ecstatically exclaime
"It is like drinking stars!"
Above left: October 1955
cover. Above right: Gertru
Stein (left) and Alice B. To
arriving in New York in 1

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February

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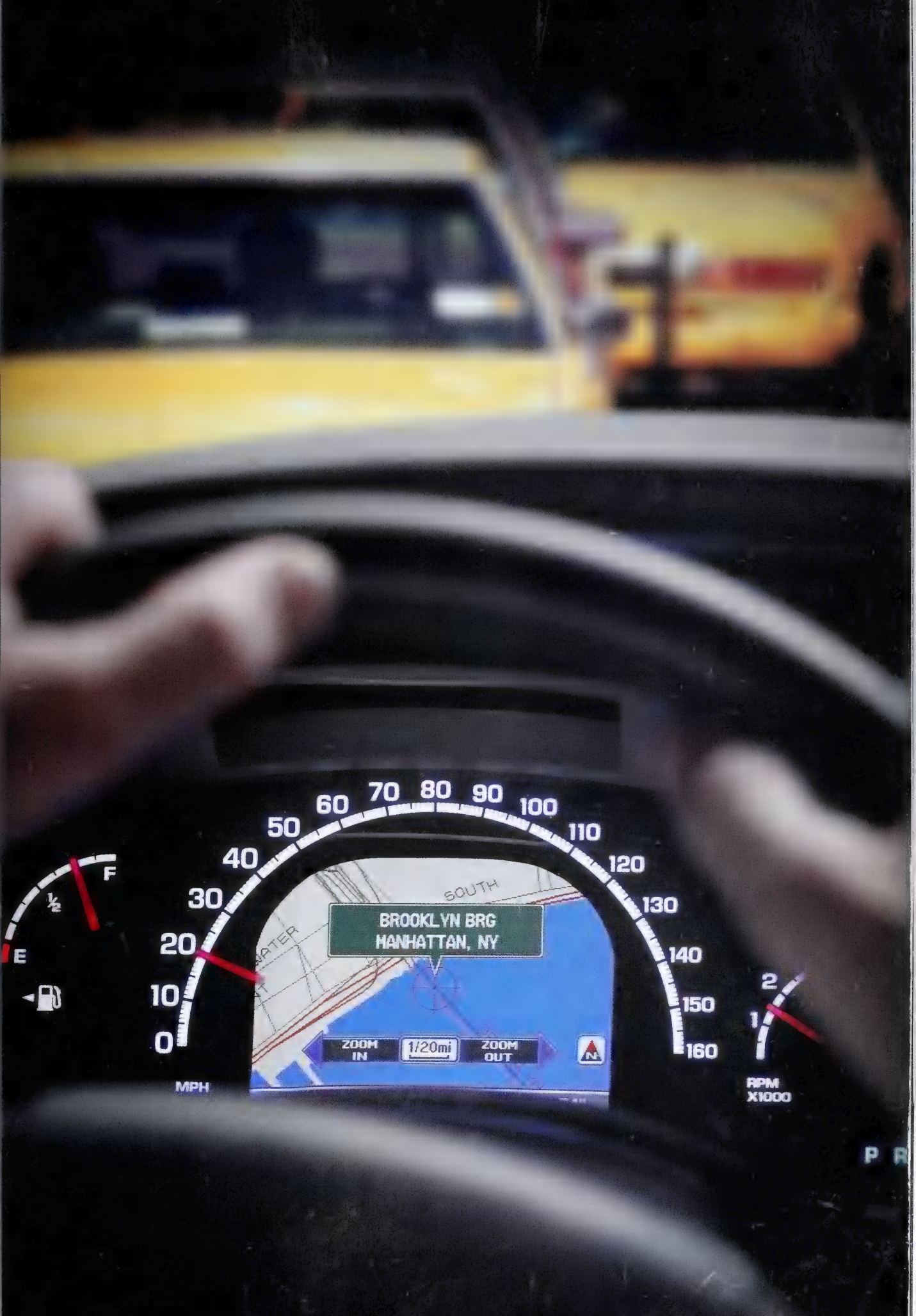
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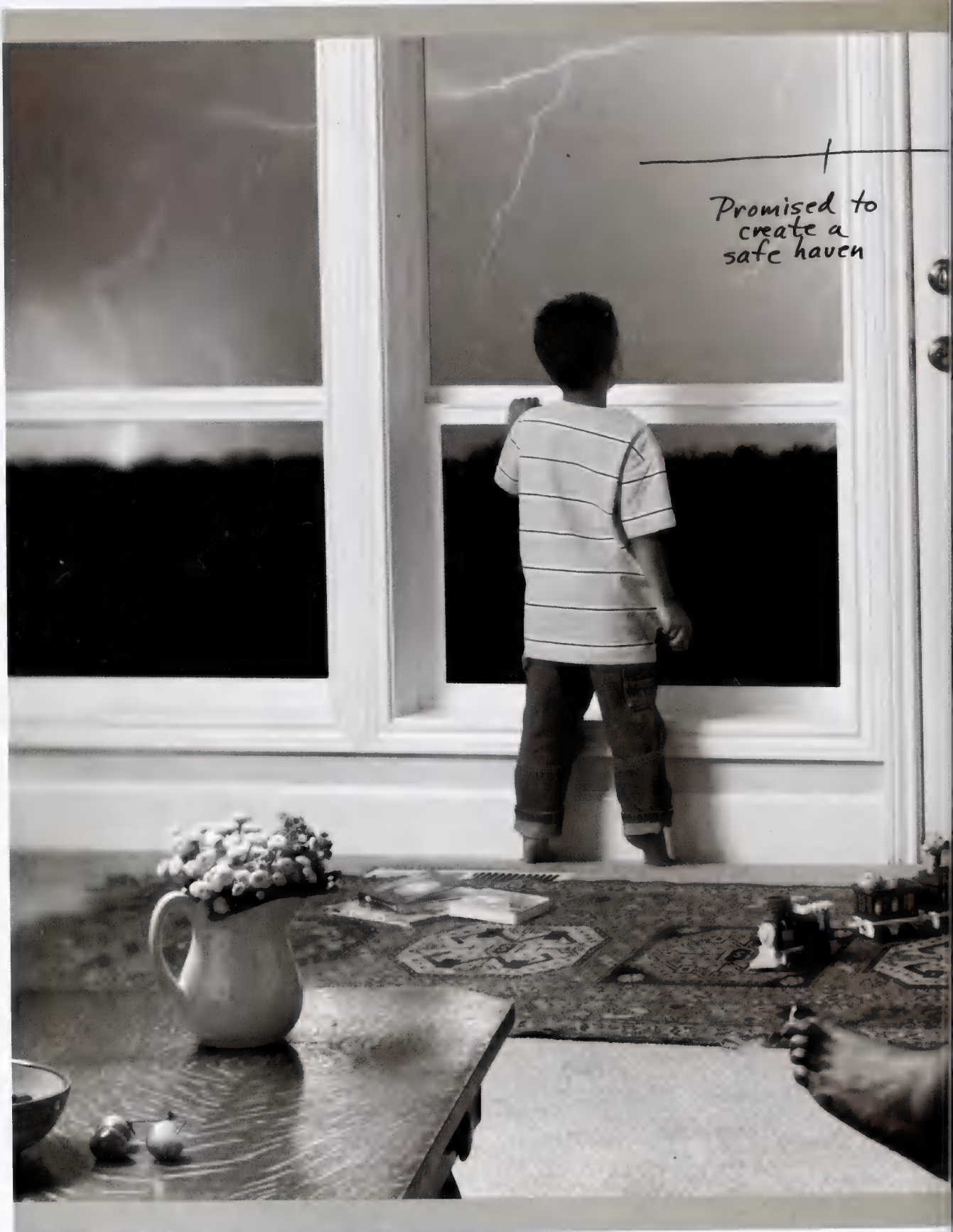


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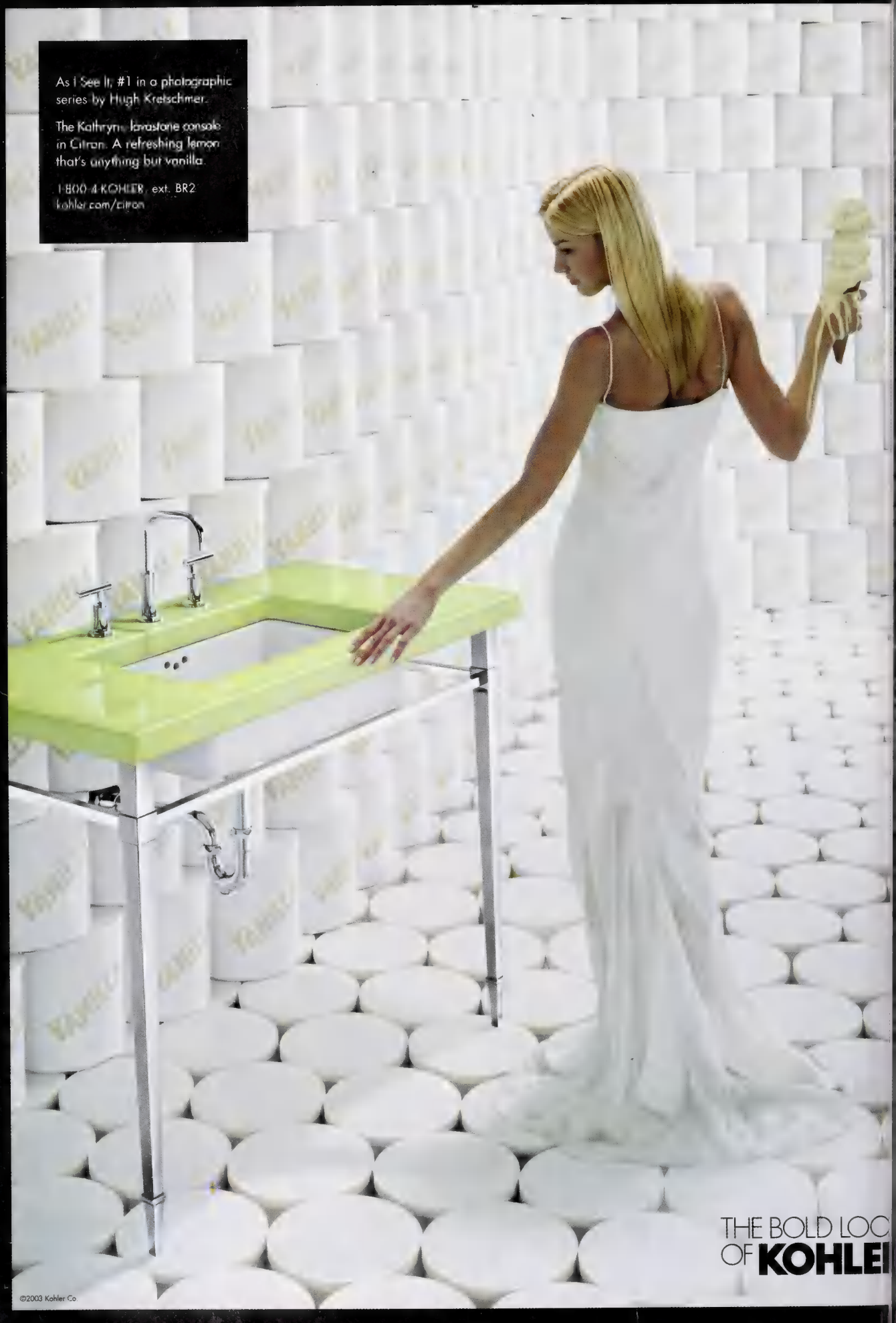

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House Beautiful

# FEATURES

FEBRUARY


**The 2003 *House Beautiful* lebrity Showhouse**
eam of design stars displays the best of t-century style in our annual showhouse.
VIRGINIA CAMPBELL

**Hollywood Technicolor**
rey Marks's house exudes 0s glamour yet remains nistakably contemporary.
TED LOOS

**Star Quality**
ress Lake Bell asks her designer mom to o decorate her Hollywood apartment.
CHRISTINE PITTEL

**Jungle Beat**
rden designer Wade Graham tames an rgrown L.A. landscape.
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JOBETH MCDANIEL

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ROSLYN SULCAS

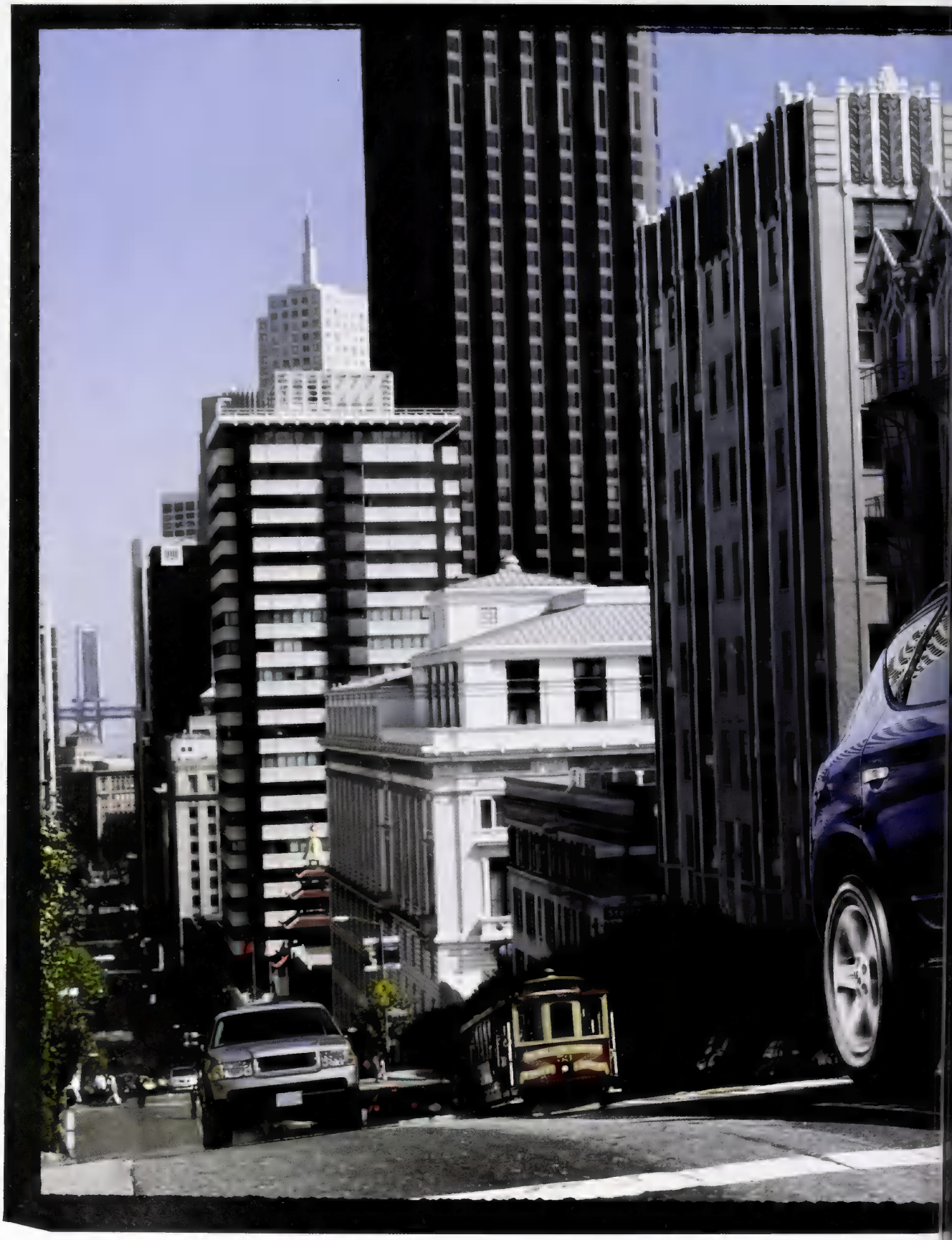
**Pastry Magic**
y savory pies made with puff pastry are a ectable diversion on chilly winter days.
MARY-ELLEN WEINRIB


This page: The dining room walls in a Los Angeles house are finished by artist Matthew Menger in a color taken from famille rose china.

ON THE COVER

Designer Suzanne Rheinstein creates a luxurious mood all her own in the living room of *House Beautiful*'s showhouse in Los Angeles.
PHOTOGRAPH BY VICTORIA PEARSON

JOHN ELLIS



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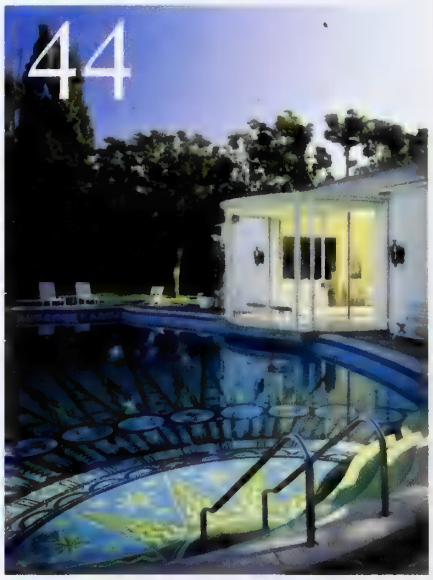



NISSAN

SHIFT_

# House Beautiful

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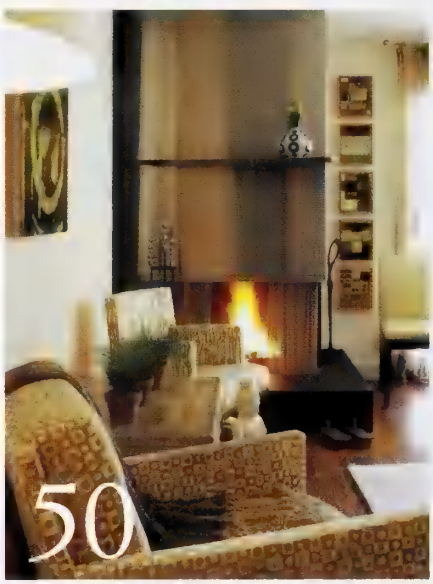
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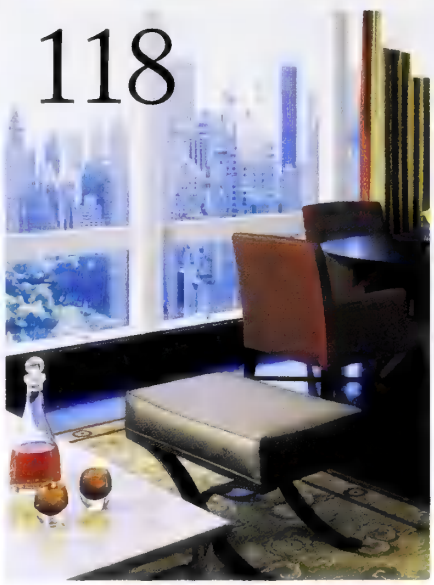
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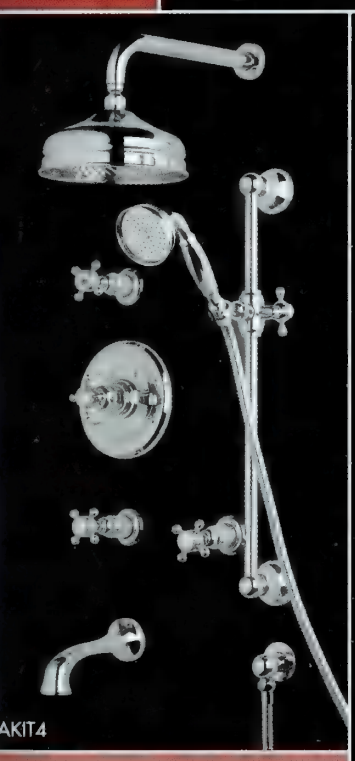
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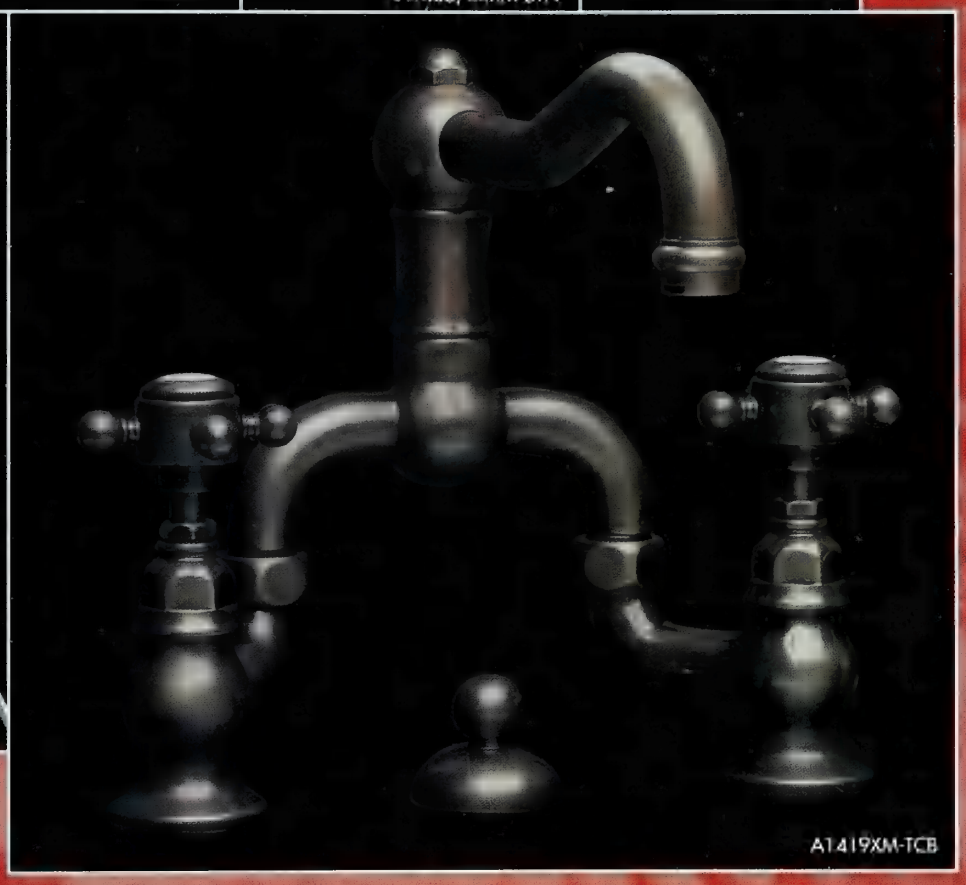
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I don't keep back issues of magazines; instead, I cut out the bits that please me. At least that was my practice until recently, when I started on the December issue of *House Beautiful.* I snipped out a couple pages here and there, then five or six in succession, and more than 30 clipped pages later, I had to wonder about my system. Perhaps I should have kept that issue intact. As a longtime subscriber who took a hiatus for several years, I'm finding renewed enjoyment in the handiwork of your stellar editors, writers, photographers, and stylists. Thanks for a stunning run of issues. You're taking the magazine in the right direction.

*Jennifer Rounds*
*Walnut Creek, California*

The December issue was great. When considering Christmas gifts, "Style Beat" was especially helpful. I ordered many of the objects it featured—a decanter, Ralph Lauren ice bucket, CD from the Blue Bar in London. Thanks for making my holiday shopping so easy.

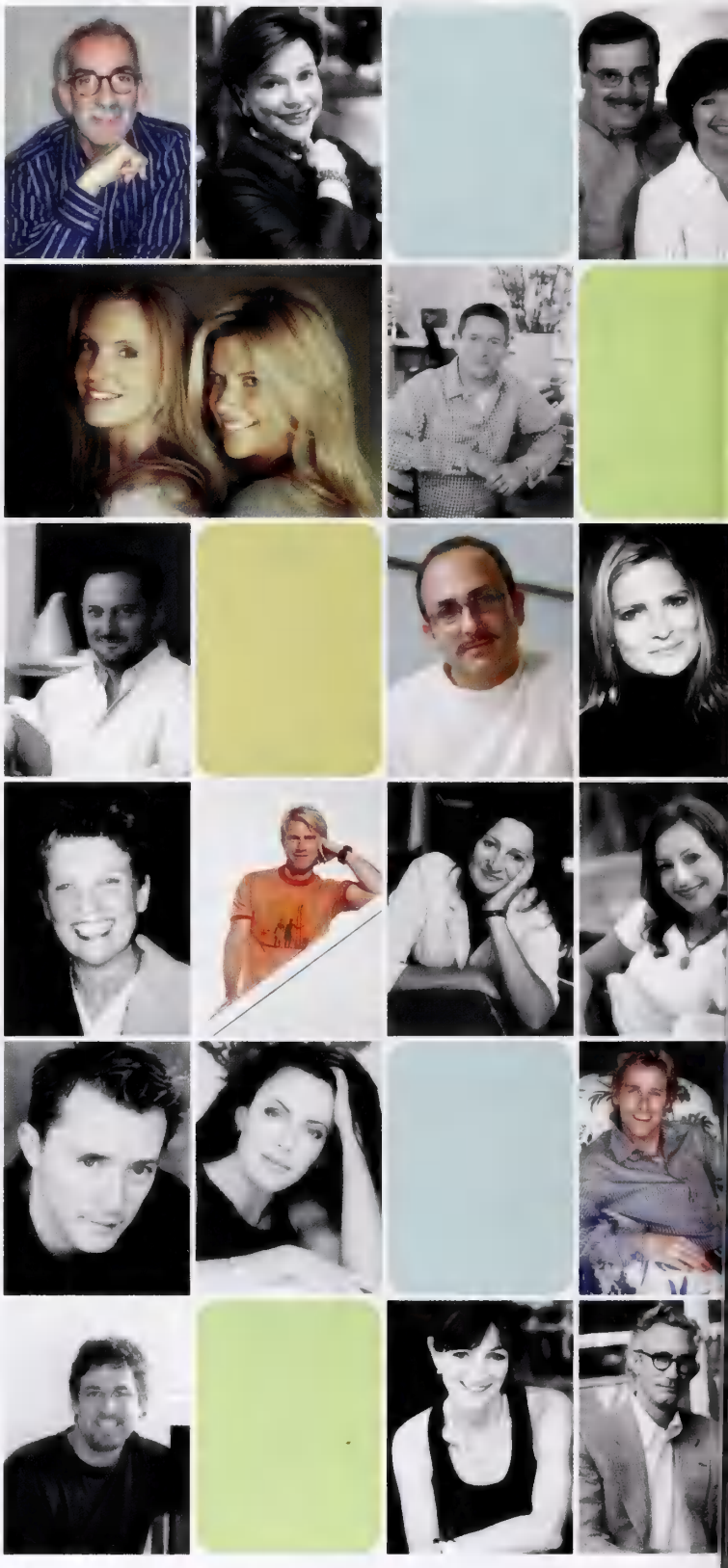
*Brooke Morell*
*via e-mail*

When my subscription to *House Beautiful* started, I enjoyed reading the "Editor's Letter." In it, Mark Mayfield suggested that even readers who could not afford to hire a professional decorator could benefit from the advice they share with readers. Well, I have—thanks for an excellent magazine.

*Jacquelyn Gauthreaux*
*Terrytown, Louisiana*

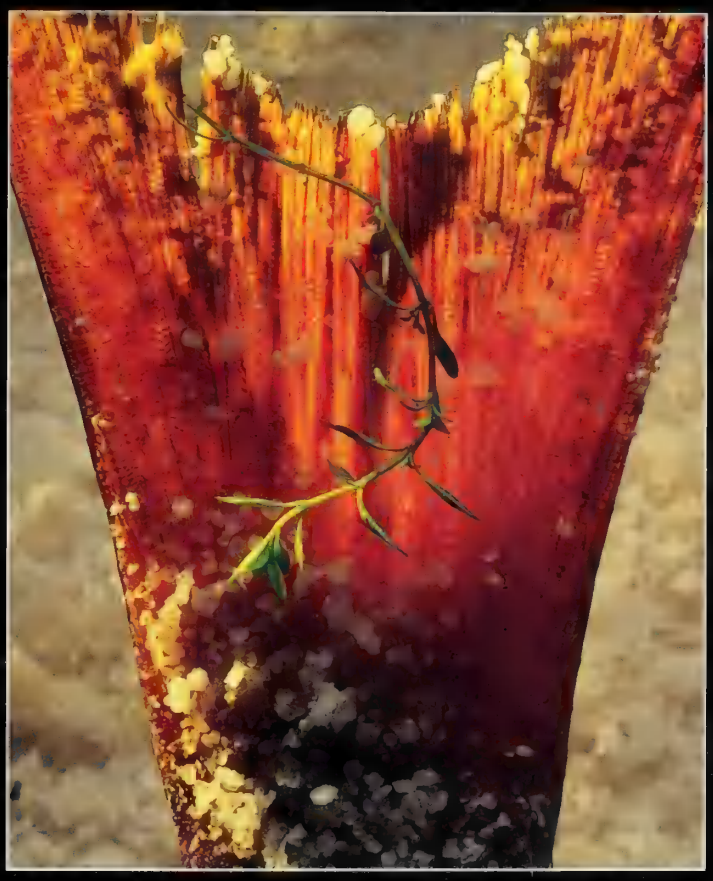
The turtle shells arranged above the fireplace in Jan Roden's study ["A Fresh Look at Tradition," December] are indeed very beautiful, but they shouldn't be there. The hawksbill turtle is hunted for its shell, almost to the point of extinction. You should be more aware of this issue—and more responsible—before publishing such pictures.

*Bridget Hanson*
*Sudbury, Massachusetts*



Our coverage of House Beautiful's 2003 Celebrity Showhouse in Los Angeles, California, begins on Page 58. The designers who contributed their considerable talents to this project are pictured above. Top row, left to right: Waldo Fernandez, Suzanne Kasler, Eric and Debbie Nassetta. Second row: Anna Hackathorn (left) and Schuyler Samperton; Peter Dunham. Third row: Mark Rios; Michael Berman; Elizabeth Dinkel. Fourth row: Jackie Terrell; Tim Clarke; Kathryn Ireland; Kim Alexander. Fifth row: David Desmond; Mary McDonald; Barclay Butera. Sixth row: Stephen Block; Pat Benner; Joe Nye.

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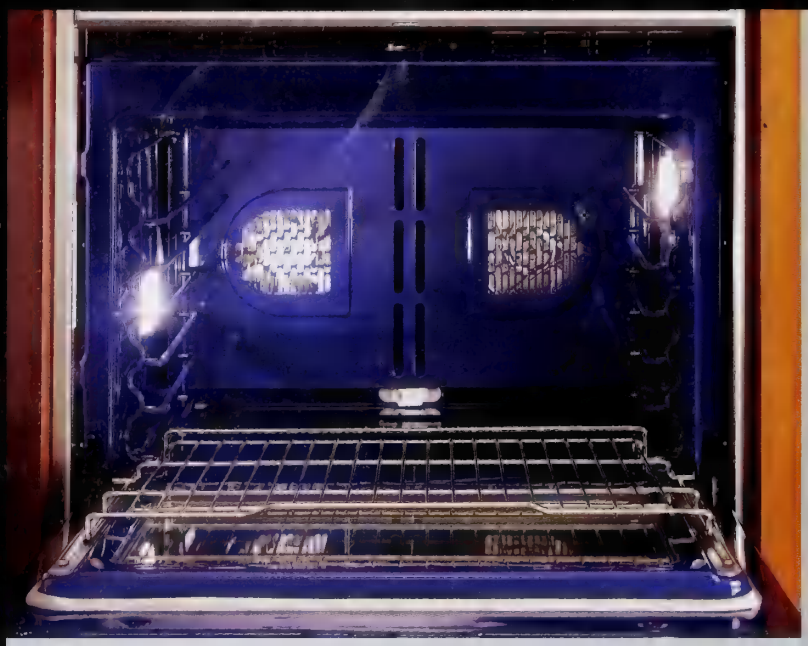


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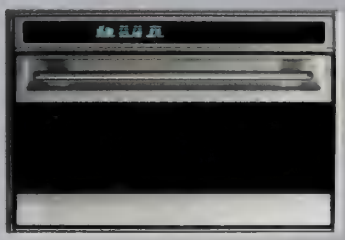
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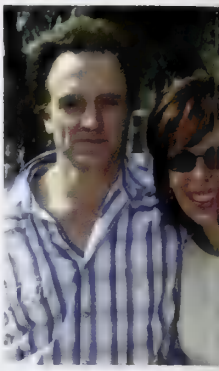


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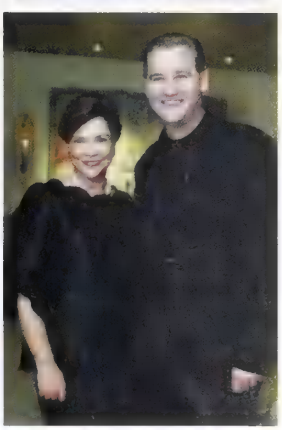
Here in New York, it's not uncommon to see a celebrity or two every now and then, usually at lunch or dinner. In Los Angeles, where I have spent quite a bit of time lately, it's even more common. I was driving out of a hotel parking lot there recently and saw singer/songwriter Paul Simon walking alone on a street, wearing a baseball cap and most likely glad that no one was around to ask him for an autograph.

I assume that most celebrities would rather be left alone when they don't have to be "on" during their work or at special events. I'm reminded of a party that designer Kathryn Ireland hosted for *House Beautiful* one evening at her home in Santa Monica. It seemed that everywhere I turned there was an actress, a writer, a film director, or a face that I instantly recognized and respected. The one common denominator they all had was an interest in decorating and design, and several were Kathryn's clients.

I'll never forget shaking hands with a line of three or four people and abruptly coming face to face with Elaine from the *Seinfeld* show. It was like meeting someone you think you already know. To this day, I'm not sure if I said "Hello, Elaine" or "Hello, Julia" (her real name being Julia Louis-Dreyfus, of course). Oh well, it would not have been the first time I embarrassed myself.







There was a lot of talk that evening about the quality of design in Los Angeles, and the fact that it has never been better. And to highlight this, we at the magazine threw our own party a few weeks ago to celebrate the opening of our second annual showhouse—this one in the great L.A. neighborhood of Bel Air.

Scenes from our Celebr
Showhouse, clockwise f
top: Actors Bradley Wh
and Jane Kaczmarek; A
publisher David Arnold
and actress Kim Delane
designer Suzanne Rhei
with Mark Mayfield; ac
Eric McCormack (left) v
designer Barclay Buter
actress Geena Davis.

We called it our Celebrity Showhouse because of the stars who lent their names to it, and h
us raise money for the Children's Action Network, which works with underprivileged childr
southern California. But the real stars were the designers themselves, who did a splendid j
showcasing L.A. style. This was one of the few showhouses I've seen recently where virtually
the rooms seemed to work together, almost as if a family had been living there and just happ
to leave on vacation while the rest of us scoured through their rooms.

In this business, we're all voyeurs to some extent—peering into other people's houses to
ideas for our own interiors. The showhouse was no exception. I liked the rooms, and I return
New York with plenty of ideas. The only problem is that my one-year-old daughter, Alexa, h
own ideas about decorating. She's gotten quite adept, as a matter of fact, at pulling books off
shelves and showing us all how to rearrange orchids and cut flowers by tipping them over on
floor. Each day, as Alexa becomes more proficient at walking and seems to grow like a weed
see her little blue eyes light up as she extends her reach a bit farther. I've been through this
three times actually, with my other children—Matthew, Stephanie, and Madison—and each
it's a little more amusing. Kids, after all, must be kids.

Still, I can just imagine what Alexa would do to that pair of white sofas that graced Su
Rheinstein's gorgeous living room in the showhouse (see page 58). Thank goodness for slipc

Cheers,

Mark Mayfield

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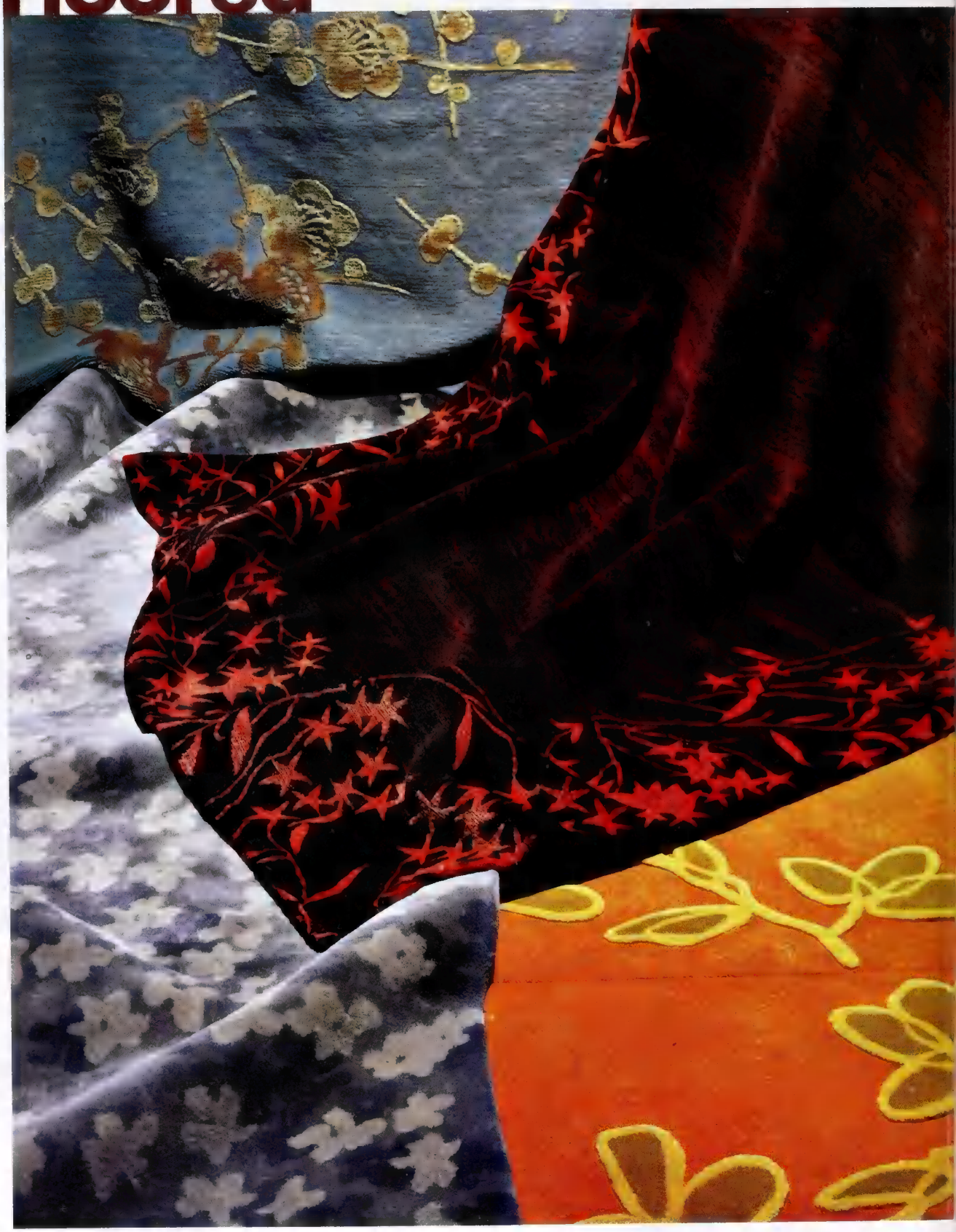


be sharp

Producer: Marisa Marcantor
Photographer: Roger Davies

# Floored

The latest rugs for beauty underfoot



Clockwise from top left: Spray rug, $5,330; by Emma Gardner Design, available through Homer: 212-744-7705. Starflowers II rug in rais $5,800; from Odegard: 800-670-8836. Kyoto rug, $3,475; by Paola Lenti, available at Karkula: 212-645-2216. Scattered Flowers rug in gray, $1,400; by Calvin Klein: 877-256-7373.




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Clockwise from top: Hula Hoop rug, $3,780; by Nina Campbell for the Rug Company: 212-274-0444. Amazed rug in aqua, $4,710; by Van Der Hurd Studio: 212-213-6541. Pebble rug in amber, $4,050; from Rug Art: 718-432-8100. Box In Box rug, $4,710; by Van Der Hurd Studio: 212-213-6541.

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OLAY

# Rugs with bold motifs add dimension to any decor



Clockwise from center left: Greek Key rug, $1,350; by Jonathan Adler: 877-287-1910. Bagatelle rug, available to the trade from Edward Fields: 212-310-0400. Overleaf rug, $2,695; by Marni for the Rug Company: 212-274-0444. ●


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# Let the Sun Shine in

## Yellow slipcovers warm up six chairs by California designers



Strong lines on Colefax & Fowler's Eaton Stripe #F2102-02 give the illusion of height to the Claridge chair #111-1 by Michael S. Smith through John Rosselli & Associates.

Producers: Carolyn Sollis and Elaine Wrightman
Photographer: Joshua Sheldon

The bold geometric design of the Deauville print #AC104-333 by Alan Campbell through Quadrille matches well with the Villa wooden dining chair #WD-1 by Orlando Diaz-Azcuy for McGuire.

Fonthill Ltd.'s Ventana #1983-03 is a mazelike pattern that fits with the modern shape of the Bilger game chair #KJ-2003 by Kerry Joyce for Dessin Fournir through Jerry Pair.

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A stalk-and-leaf motif on the Rose Tarlow–Melrose House Bamboo print #3000/02 in butternut softens the formality of the Large Tufted armchair #331 by Rose Tarlow through Holly Hunt.



The hand-screened Gramercy damask #105-8B in lemon, by Michael Devine through A.M. Collections, has graceful lines that complement the curves of the Scalloped chair #874-30 by Barbara Barry for Baker.

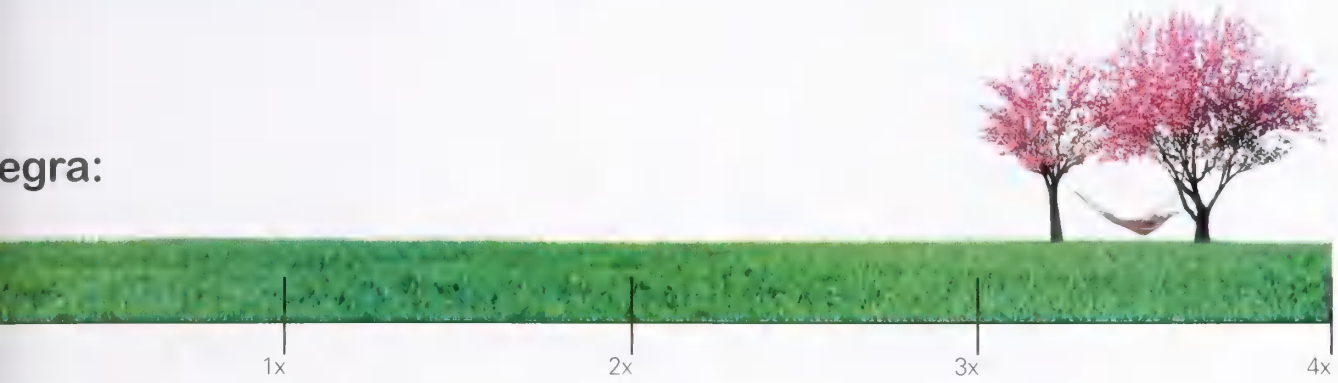




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Rev. May 2003a
Brief Summary

# ALLEGRA®
## (fexofenadine hydrochloride)
## Capsules and Tablets

**INDICATIONS AND USAGE**

**Seasonal Allergic Rhinitis**

ALLEGRA is indicated for the relief of symptoms associated with seasonal allergic rhinitis in adults and children 6 years of age and older. Symptoms treated effectively were sneezing, rhinorrhea, itchy nose/palate/throat, itchy/watery/red eyes.

**Chronic Idiopathic Urticaria**

ALLEGRA is indicated for treatment of uncomplicated skin manifestations of chronic idiopathic urticaria in adults and children 6 years of age and older. It significantly reduces pruritus and the number of wheals.

**CONTRAINDICATIONS**

ALLEGRA is contraindicated in patients with known hypersensitivity to any of its ingredients.

**PRECAUTIONS**

**Drug Interaction with Erythromycin and Ketoconazole**

Fexofenadine hydrochloride has been shown to exhibit minimal (≤ 5%) metabolism. However, co-administration of fexofenadine hydrochloride with ketoconazole and erythromycin led to increased plasma levels of fexofenadine hydrochloride. Fexofenadine hydrochloride had no effect on the pharmacokinetics of erythromycin and ketoconazole. In two separate studies, fexofenadine hydrochloride 120 mg twice daily (two times the recommended twice daily dose) co-administered with erythromycin 500 mg every 8 hours or ketoconazole 400 mg once daily under steady state conditions to normal, healthy volunteers (n=24 each study). No differences in adverse events or QT, interval were observed when patients were administered fexofenadine hydrochloride alone or in combination with erythromycin or ketoconazole. The findings of these studies are summarized in the following table:

**Effects on steady-state fexofenadine hydrochloride pharmacokinetics after 7 days of co-administration with fexofenadine hydrochloride 120 mg every 12 hours (two times the recommended twice daily dose) in normal volunteers (n=24)**

| *Concomitant Drug* | $C_{max ss}$ *(Peak plasma concentration)* | $AUC_{(0\ 12h)\ ss}$ *(Extent of systemic exposure)* |
|---|---|---|
| Erythromycin (500 mg every 8 hrs) | +82% | +109% |
| Ketoconazole (400 mg once daily) | +135% | +164% |

The changes in plasma levels were within the range of plasma levels achieved in adequate and well-controlled clinical trials.

The mechanism of these interactions has been evaluated in *in vitro*, *in situ*, and *in vivo* animal models. These studies indicate that ketoconazole or erythromycin co-administration enhances fexofenadine gastrointestinal absorption. *In vivo* animal studies also suggest that in addition to increasing absorption, ketoconazole decreases fexofenadine hydrochloride gastrointestinal secretion, while erythromycin may also decrease biliary excretion.

**Drug Interactions with Antacids**

Administration of 120 mg of fexofenadine hydrochloride (2 x 60 mg capsule) within 15 minutes of an aluminum and magnesium containing antacid (Maalox®) decreased fexofenadine AUC by 41% and $C_{max}$ by 43%. ALLEGRA should not be taken closely in time with aluminum and magnesium containing antacids.

**Carcinogenesis, Mutagenesis, Impairment of Fertility**

The carcinogenic potential and reproductive toxicity of fexofenadine hydrochloride were assessed using terfenadine studies with adequate fexofenadine hydrochloride exposure (based on plasma area-under-the-concentration vs. time [AUC] values). No evidence of carcinogenicity was observed in an 18-month study in mice and in a 24-month study in rats at oral doses up to 150 mg/kg of terfenadine, which led to fexofenadine exposures that were respectively approximately 3 and 5 times the exposure from the maximum recommended daily oral dose of fexofenadine hydrochloride in adults and children.

In *in vitro* Bacterial Reverse Mutation, CHO/HGPRT Forward Mutation, and Rat Lymphocyte Chromosomal Aberration assays, and *in vivo* Mouse Bone Marrow Micronucleus assay) tests, fexofenadine hydrochloride revealed no evidence of mutagenicity.

In rat fertility studies, dose-related reductions in implants and increases in postimplantation losses were observed at an oral dose of 150 mg/kg of terfenadine (which led to fexofenadine hydrochloride exposures that were approximately 3 times the exposure of the maximum recommended daily oral dose of fexofenadine hydrochloride in adults).

**Pregnancy**

**Teratogenic Effects: Category C.** There was no evidence of teratogenicity in rats, rabbits at oral doses of terfenadine up to 300 mg/kg, which led to fexofenadine exposures that were approximately 4 and 31 times, respectively, the exposure from the maximum recommended daily oral dose of fexofenadine in adults.

There are no adequate and well controlled studies in pregnant women. Fexofenadine should be used during pregnancy only if the potential benefit justifies the potential risk to the fetus.

**Nonteratogenic Effects.** Dose-related decreases in pup weight gain and survival were observed in rats exposed to an oral dose of 150 mg/kg of terfenadine (approximately 3 times the maximum recommended daily oral dose of fexofenadine hydrochloride in adults based on comparison of fexofenadine hydrochloride AUCs).

**Nursing Mothers**

There are no adequate and well-controlled studies in women during lactation. Because many drugs are excreted in human milk, caution should be exercised when fexofenadine hydrochloride is administered to a nursing woman.

**Pediatric Use**

The recommended dose in patients 6 to 11 years of age is based on cross-study comparison of the pharmacokinetics of ALLEGRA in adults and pediatric patients and on the safety profile of fexofenadine hydrochloride in both adult and pediatric patients at doses equal to or higher than the recommended doses.

The safety of ALLEGRA tablets at a dose of 30 mg twice daily has been demonstrated in 438 pediatric patients 6 to 11 years of age in two placebo-controlled 2-week seasonal allergic rhinitis trials. The safety of ALLEGRA for the treatment of chronic idiopathic urticaria in patients 6 to 11 years of age is based on cross-study comparison of the pharmacokinetic of ALLEGRA in adult and pediatric patients and on the safety profile of fexofenadine in both adult and pediatric patients at doses equal to or higher than the recommended dose.

The effectiveness of ALLEGRA for the treatment of seasonal allergic rhinitis in patients 6 to 11 years of age was demonstrated in one trial (n=411, in which ALLEGRA tablets 30 mg twice daily significantly reduced total symptom scores compared to placebo, along with extrapolation of demonstrated efficacy in patients ages 12 years and above, and the pharmacokinetic comparisons in adults and children). The effectiveness of ALLEGRA for the treatment of chronic idiopathic urticaria in patients 6 to 11 years of age is based on an extrapolation of the demonstrated efficacy of ALLEGRA in adults with the condition and the likelihood that the disease course, pathophysiology and the drug's effect are substantially similar in children to that of adult patients.

Three clinical safety studies comparing 15 mg BID (n=85) and 30 mg BID (n=330) of an experimental formulation of fexofenadine to placebo (n=430) have been conducted in pediatric patients aged 6 months to 5 years. In general, fexofenadine hydrochloride was well tolerated in these studies. No unexpected adverse events were seen given the known safety profile of fexofenadine and likely adverse reactions for this patient population (see ADVERSE REACTIONS and CLINICAL PHARMACOLOGY).

The safety and effectiveness of fexofenadine hydrochloride in pediatric patients under 6 years of age have not been established.

**Geriatric Use**

Clinical studies of ALLEGRA tablets and capsules did not include sufficient numbers of subjects aged 65 years and over to determine whether this population responds differently from younger patients. Other reported clinical experience has not identified differences in responses between the geriatric and younger patients. This drug is known to be substantially excreted by the kidney, and the risk of toxic reactions to this drug may be greater in patients with impaired renal function. Because elderly patients are more likely to have decreased renal function, care should be taken in dose selection, and may be useful to monitor renal function (see CLINICAL PHARMACOLOGY).

**ADVERSE REACTIONS**

**Seasonal Allergic Rhinitis**

**Adults.** In placebo-controlled seasonal allergic rhinitis clinical trials in patients 12 years of age and older, which included 2461 patients receiving fexofenadine hydrochloride capsules at doses of 20 mg to 240 mg twice daily, adverse events were similar in fexofenadine hydrochloride and placebo-treated patients. All adverse events that were reported by greater than 1% of patients who received the recommended daily dose of fexofenadine hydrochloride (60 mg capsules twice daily) and that were more common with fexofenadine hydrochloride than placebo are listed in Table 1.

In a placebo-controlled clinical study in the United States, which included 570 patients aged 12 years and older receiving fexofenadine hydrochloride tablets at doses of 120 or 180 mg once daily, adverse events were similar in fexofenadine hydrochloride and placebo-treated patients. Table 1 also lists adverse experiences that were reported by greater than 2% of patients treated with fexofenadine hydrochloride tablets at doses of 180 mg once daily and that were more common with fexofenadine hydrochloride than placebo.

The incidence of adverse events, including drowsiness, was not dose-related and was similar across subgroups defined by age, gender, and race.

**Table 1**

**Adverse experiences in patients ages 12 years and older reported in placebo-controlled seasonal allergic rhinitis clinical trials in the United States**

**Twice daily dosing with fexofenadine capsules at rates of greater than 1%**

| *Adverse experience* | *Fexofenadine 60 mg Twice Daily (n=679)* | *Placebo Twice Daily (n=671)* |
|---|---|---|
| Viral Infection (cold, flu) | 2.5% | 1.5% |
| Nausea | 1.6% | 1.5% |
| Dysmenorrhea | 1.5% | 0.3% |
| Drowsiness | 1.3% | 0.9% |
| Dyspepsia | 1.3% | 0.6% |
| Fatigue | 1.3% | 0.9% |

**Once daily dosing with fexofenadine hydrochloride tablets at rates of greater than 2%**

| *Adverse experience* | *Fexofenadine 180 mg once daily (n=283)* | *Placebo (n=293)* |
|---|---|---|
| Headache | 10.6% | 7.5% |
| Upper Respiratory Tract Infection | 3.2% | 3.1% |
| Back Pain | 2.8% | 1.4% |

The frequency and magnitude of laboratory abnormalities were similar in fexofenadine hydrochloride and placebo-treated patients.

**Pediatric.** Table 2 lists adverse experiences in patients aged 6 to 11 years of age which were reported by greater than 2% of patients treated with fexofenadine hydrochloride tablets at a dose of 30 mg twice daily in placebo-controlled seasonal allergic rhinitis studies in the United States and Canada that were more common with fexofenadine hydrochloride than placebo.

**Table 2**

**Adverse experiences reported in placebo-controlled seasonal allergic rhinitis studies in pediatric patients ages 6 to 11 in the United States and Canada at rates of greater than 2%**

| *Adverse experience* | *Fexofenadine 30 mg twice daily (n=209)* | *Placebo (n=229)* |
|---|---|---|
| Headache | 7.2% | 6.6% |
| Accidental Injury | 2.9% | 1.3% |
| Coughing | 3.8% | 1.3% |
| Fever | 2.4% | 0.9% |
| Pain | 2.4% | 0.4% |
| Otitis Media | 2.4% | 0.0% |
| Upper Respiratory Tract Infection | 4.3% | 1.7% |

Three clinical safety studies in 845 children aged 6 months to 5 years comparing 15 mg BID (n=85) and 30 mg BID (n=330) of an experimental formulation of fexofenadine to placebo (n=430) have been conducted. In general, fexofenadine hydrochloride was well tolerated in these studies. No unexpected adverse events were seen given the known safety profile of fexofenadine and likely adverse reactions for this patient population. (See PRECAUTIONS Pediatric Use.)

**Chronic Idiopathic Urticaria**

Adverse events reported by patients 12 years of age and older in placebo-controlled chronic idiopathic urticaria studies were similar to those reported in placebo-controlled seasonal allergic rhinitis studies. In placebo-controlled chronic idiopathic urticaria clinical trials, which included 726 patients 12 years of age and older receiving fexofenadine hydrochloride tablets at doses of 20 to 240 mg twice daily, adverse events were similar in fexofenadine hydrochloride and placebo-treated patients. Table 3 lists adverse experiences in patients aged 12 years and older which were reported by greater than 2% of patients treated with fexofenadine hydrochloride 60 mg tablets twice daily in controlled clinical studies in the United States and Canada and that were more common with fexofenadine hydrochloride than placebo. The safety of fexofenadine hydrochloride in the treatment of chronic idiopathic urticaria in pediatric patients 6 to 11 years of age is based on the safety profile of fexofenadine hydrochloride in adults and adolescent patients at doses equal to or higher than the recommended dose (see Pediatric Use).

**Table 3**

**Adverse experiences reported in patients 12 years and older in placebo-controlled chronic idiopathic urticaria studies in the United States and Canada at rates of greater than 2%**

| *Adverse experience* | *Fexofenadine 60 mg twice daily (n=186)* | *Placebo (n=178)* |
|---|---|---|
| Back Pain | 2.2% | 1.1% |
| Sinusitis | 2.2% | 1.1% |
| Dizziness | 2.2% | 0.6% |
| Drowsiness | 2.2% | 0.0% |

Events that have been reported during controlled clinical trials involving seasonal allergic rhinitis and chronic idiopathic urticaria patients with incidences less than 1% and similar to placebo and have been rarely reported during postmarketing surveillance include: insomnia, nervousness, and sleep disorders or paronina. In rare cases, rash, urticaria, pruritus and hypersensitivity reactions with manifestations such as angioedema, chest tightness, dyspnea, flushing and systemic anaphylaxis have been reported.

**OVERDOSAGE**

Reports of fexofenadine hydrochloride overdose have been infrequent and contain limited information. However, dizziness, drowsiness, and dry mouth have been reported. Single doses of fexofenadine hydrochloride up to 800 mg (six normal volunteers at this dose level), and doses up to 690 mg twice daily for 1 month (three normal volunteers at this dose level) or 240 mg once daily for 1 year (234 normal volunteers at this dose level) were administered without the development of clinically significant adverse events as compared to placebo.

In the event of overdose, consider standard measures to remove any unabsorbed drug. Symptomatic and supportive treatment is recommended.

Hemodialysis did not effectively remove fexofenadine hydrochloride from blood (1.7% removed) following terfenadine administration.

No death occurred at oral doses of fexofenadine hydrochloride up to 5000 mg/kg in mice (110 times the maximum recommended daily oral dose in adults and 200 times the maximum recommended daily oral dose in children based on mg/m²) and up to 5000 mg/kg in rats (230 times the maximum recommended daily oral dose in adults and 400 times the maximum recommended daily oral dose in children based on mg/m²). Additionally, no clinical signs of toxicity or gross pathological findings were observed. In dogs, no evidence of toxicity was observed at oral doses up to 2000 mg/kg (300 times the maximum recommended daily oral dose in adults and 530 times the maximum recommended daily oral dose in children based on mg/m²).

**DOSAGE AND ADMINISTRATION**

**Seasonal Allergic Rhinitis**

**Adults and Children 12 Years and Older.** The recommended dose of ALLEGRA is 60 mg twice daily or 180 mg once daily. A dose of 60 mg once daily is recommended as the starting dose in patients with decreased renal function (see CLINICAL PHARMACOLOGY).

**Children 6 to 11 Years.** The recommended dose of ALLEGRA is 30 mg twice daily. A dose of 30 mg once daily is recommended as the starting dose in pediatric patients with decreased renal function (see CLINICAL PHARMACOLOGY).

**Chronic Idiopathic Urticaria**

**Adults and Children 12 Years and Older.** The recommended dose of ALLEGRA is 60 mg twice daily. A dose of 60 mg once daily is recommended as the starting dose in patients with decreased renal function (see CLINICAL PHARMACOLOGY).

**Children 6 to 11 Years.** The recommended dose of ALLEGRA is 30 mg twice daily. A dose of 30 mg once daily is recommended as the starting dose in pediatric patients with decreased renal function (see CLINICAL PHARMACOLOGY).

Please see product circular for full prescribing information.

**Rx only**

Rev. May 2003a
Brief Summary

Aventis Pharmaceuticals Inc.
Kansas City, MO 64137, USA

U.S. Patents 4,254,129; 5,375,693; 5,578,610
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**in a nationwide online vote hosted by The National Arbor Day Foundation**

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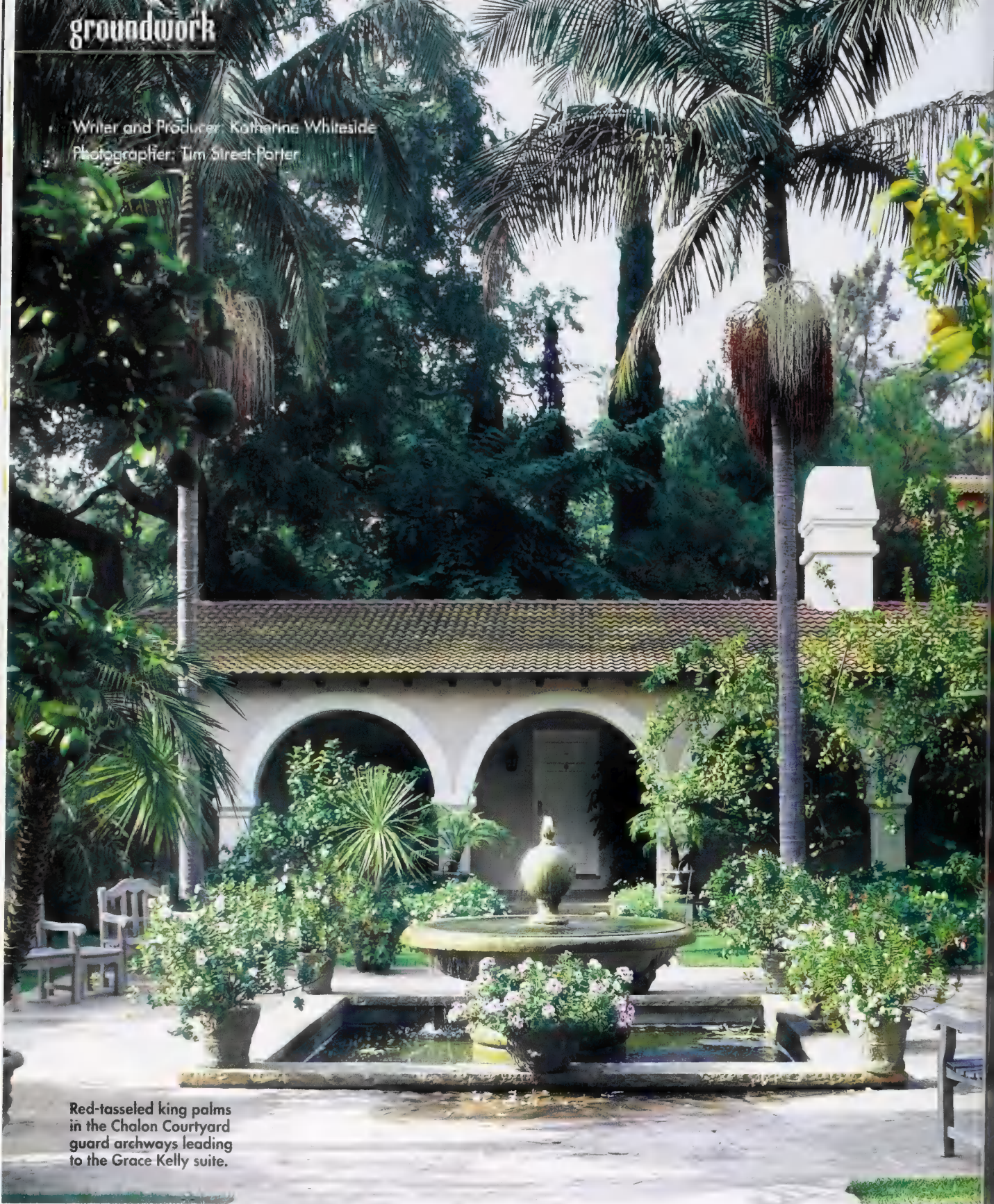



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Red-tasseled king palms in the Chalon Courtyard guard archways leading to the Grace Kelly suite.

# Garden Suite

## Recently restored to its five-star glory, the Hotel Bel-Air and its famed garden are riding hig




# The Home Depot®

WATCH *MERGE*, LIFETIME TELEVISION'S ROMANCE AND HOME DECOR REALITY SERIES, WITH HOST LISA RINNA, FRIDAYS AT 11PM ET/PT.



They promised to love, honor, and cherish, but does that mean she has to live with his old recliner? Welcome to *Merge*, the Lifetime Television series that helps lovebirds build their new nest together—without ruffling each other's feathers. While our just-married couple enjoys their honeymoon, you join in the fun, as our design professionals decide which of the bride's and groom's personal possessions make the cut, which get sent to charity, and which get fed into an industrial shredder! Tag along with the *Merge* team and learn the I-do's and how-to's of home improvement.

## igh Emshoff & Eric McGough

one look—and a little two-stepping—was all it took for these Texas-, line-dancing fans to make a love connection. After a first date on the th of July, there were fireworks; two years later they tied the knot.

n it came to decorating, however, it was more a case of love at first . "He had the ultimate bachelor pad, with tools in the kitchen cup-ds and a couch that had built-in recliners, a man's dream," recalls n, a 33-year-old tax attorney. "I called her place Pastel Hell," says Eric, salesman. "Her furniture was too foofy for my taste." They did have e things in common: a love of Harley-Davidson motorcycles, a will-ess to compromise, and the desire to find the perfect marriage veen kicked-back comfort and polished, down-home charm.

**Style: Country Contemporary**

likes living in a warm, inviting space that expresses her romantic side with ative colors and curvy, overstuffed furnishings.

**Style: Cowboy Casual**

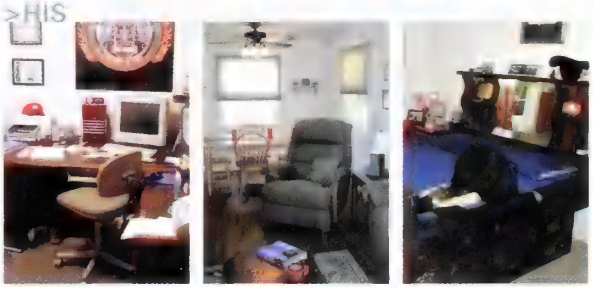
ite walls, wood furniture, and waterbed" kind of a guy, Eric works from home, ctional place where he definitely needs to feel he can put his feet up and relax.

**New Home:** A traditional three-bedroom postwar bungalow in Upland, California.

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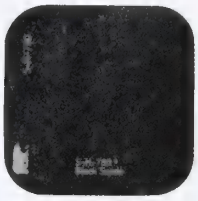
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Lifetime
Television for Women

# Merger: Designer Rejoy Geehan's Vision





Black Suede S-H-790



Glowing Firelight S-6-200



Sensible Hue 330E-3




"I always start with one key piece that inspires the whole space."



**Color:** For the front rooms, the designer developed a muted, prim color palette based on one of the many area rugs available at Home Depot. "It had great texture and a smidgen of a western f and it was a good price too," Rejoy raves. The white walls were pa ed a warm yellowish beige (Behr's Sensible Hue) to play off the r background color. The textiles for furniture and window treatme echoed the rug's accents of burgundy and blue. To create a uni atmosphere in the couple's office, Rejoy went "hog" wild, u Behr's Glowing Firelight to simulate Harley-Davidson orange, silver walls and black trim to create a showcase for Eric's collec of model cars, racing memorabilia, and motorcycle-related art. needed a room dedicated to that part of his life," says Re "The office was the perfect solution."

**Fabrics and Textures:** "Any time you want a casual-feeling space, ture is key," Rejoy explains. The designer's fabric choices—a t chenille with a slight herringbone pattern for the sofa, ribbed r blue cotton for draperies, an ultrasuede headboard, paisley b ding, and denim pillows—add sophistication to the comfort rustic western theme.

**Trade Secret:** In the dining room, which has low ceilings and a s window, Rejoy creates drama by extending the drapery hardware the window to make it look wider and hanging long navy panels contrast to the newly painted beige walls to create the illusion of he

# The Home Depot How-to: Wonder Walls

**1** "Faux finishes, particularly those with metallic paint, look best on smooth walls," says master craftsman Eddie Kingery, who filled and sanded the walls prior to painting. Apply the first "wash" (paint diluted 40/60 with water) with a cotton rag in a series of circular sweeps.

**2** To create contrast and warmth, mix half of the silver paint wash in a separate bucket with pure pigment (in burnt umber). Apply this second coat to the wall in randomly spaced, X-shaped strokes using a 2-inch flat-edged brush.

**3** A 3-inch putty knife helps create high- and low-lights on the wall by simultaneously spreading and removing some of the darker second coat. "Be sure to hold the tool at a 45- degree angle to the wall," advises Kingery. "Otherwise you'll scrape off too much."

**4** Use a clean, brush to "feath away hard edges or lines cr ed by the putty knife. When paint on the wall is dry to touch, repeat steps 3 and 4 the first wash of paint— one without added colorant— create added highlights.

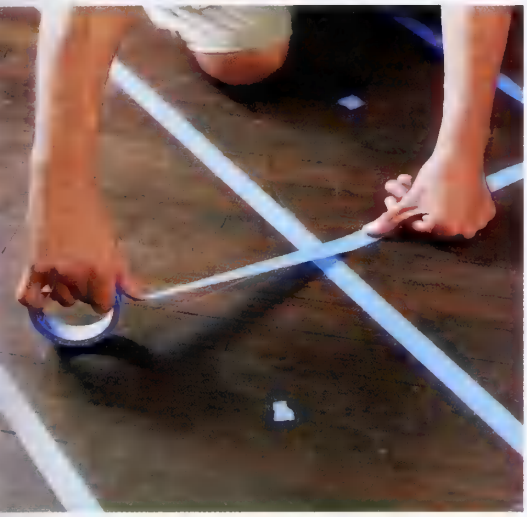




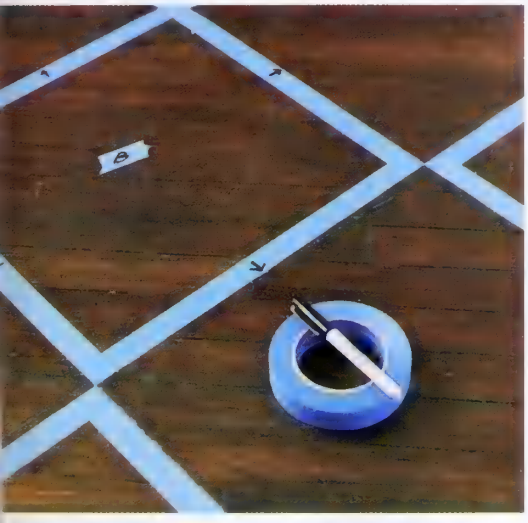




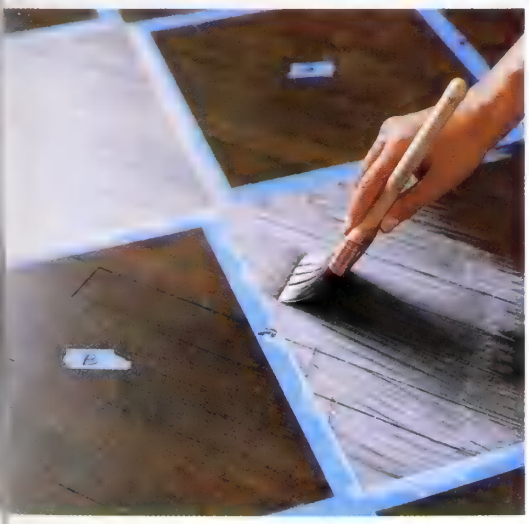
# The Home Depot How-to: Flooring It



1 Instead of refinishing motor-head Eric's home-office hardwood floors, the *Merge* team gives them the winning look of the checkered flag at the end of a race. After a light sanding and mopping, apply a diluted wash (40 percent paint, 60 percent water) of black eggshell-finish latex, which allows the wood grain to show. Seal with two coats of water-soluble satin-finish Varathane®. A snap line device leaves accurate chalk lines on the floor to create 16-inch squares.



2 Low-tack blue masking tape, commonly used by painters to create a clean, hard line and protect areas that shouldn't be painted, is laid along the full length of each of the chalk lines drawn on the floor. Using a razor blade and a straight edge, carefully cut one 16-inch tape section out of every other square and reposition it on the other side of the chalk line to mask off the dark squares. This will create larger alternating squares that can then be painted silver.



3 Mix a wash of the same silver paint used on the walls to fill in the larger squares. (Tip: Using a 2-inch flat brush, stroke in the direction of the wood grain. In order to see the grain through the silver paint, it's safer to add too much water; you can always add another coat if you haven't achieved the effect you're after.) After the silver paint is dry, remove the tape in a quick, clean motion. To protect all that hard work, Kingery advises at least four coats of satin-finish Varathane.

# Approaching the Finish Line

You can do it. We ca




## "It's beneficial have stimulat colors in an offi

Three bold color choice two easy-to-master pa techniques transform white home office into a with *vroom*. Behr's Gl Firelight orange topp Black Suede on a cha defines a vibrant p wainscot. Silver paint a with rags and blended a putty knife and a creates the illusion of st the walls, and the chec pattern of a racing flag up wooden floorboard had seen better days. " colors get you going room where you reallly to keep the energy lev Rejoy observes.




# Color Your World: The Solutions Revolution

"Nothing is more boring than going into a home and seeing every wall the same color," says *Merge*'s decorating diva, Rejoy Geehan. When you're merging or just redecorating, nothing makes selection simpler than The Home Depot's Color Solutions Center™, which features Ralph Lauren, Glidden, and Behr lines, including the exclusive Disney colors by Behr™. And, with the color matching technology available at The Home Depot, you have a virtually limitless choice of colors custom blended with Behr Paint. At The Home Depot's Color Solutions Center, larger paint chips, removable "peel and stick" samples, and helpful brochures are available in specially lighted kiosks that give savvy shoppers the satisfaction of knowing it will look the same on their walls at home. Wondering if the wall and trim colors will get along? Just scan a color card into The Home Depot's exclusive Behr ColorSmart™ system and check out the video monitor for a virtual preview of a finished room. For more information, log on to **www.homedepot.com/behrcolorsmart**.





Left: The 12-acre garden at the Bel-Air includes 450 pots that decorate fountain rims, punctuate paths between courtyards, and line stairways around the property. Here, sago palms burst from nests of pink double impatiens. Above: A hallway loggia is also lushly planted. Below: A cup of specially blended tea welcomes every guest to the Bel-Air.

E PERFECT HOST offers guests
at they want before they realize they
nt it. Embracing this philosophy, the
tel Bel-Air features a mature 12-acre
itropical garden nestled into a quiet
ne canyon. In a car town like Los
geles, to get out of traffic and off four
eels to walk across a stone bridge into
adise is possibly the ultimate luxury.
the Hotel Bel-Air, the welcome is
ut the glamour of the gardens.

Carlos Lopes, managing director of
Bel-Air, is proud to note that the
bil Travel Guide has just restored
th star to the Bel-Air's rating—an
or he credits to his longtime loyal
loyees, who all display their gold
award pins on their lapels. But the
nt $18 million renovation of the
l also has something to do with
fifth star. And, according to Ron
ens, the director of gardening and
lscaping who oversees the property,
as the extensive renovation of the
dings that gave him the courage to
ly have a go at what has become a
ature feature of the hotel: "At first
is afraid to touch anything, but >







once the buildings were being redone, it eased the way towards some changes."

Those changes included revamping plant material ("roses and hibiscus didn't really work here in the canyon") and thinning out some of the larger trees to allow air and light into the garden. It sounds simple enough, but the garden is prodigious: every hallway connecting the 91 rooms or suites is a garden space, and most of those rooms have a private garden entrance, with some boasting additional garden courtyards, patios, and balconies. Half the restaurant's dining area is outdoors in a garden, there are additional large outdoor gardens for entertaining, the elegant oval pool is embraced by huge, mature greens, and 450 densely planted pots are also scattered throughout. Additionally, 8,600 square-feet are devoted to a working herb garden, where executive chef Douglas Dodd regularly harvests ingredients to use in such dishes as lavender honey roasted duck.

Although the scale of the gardens is awesome, they foster an atmosphere that is protected and private. Guests are led from one area to the next by the sound of water—in keeping with the Mission style of the buildings, splashing f tains cool the air and mask out noises. The low rooflines are shaded mature palms, sycamores, bird of p dise, and redwoods and the courty are scented with fruit trees like le peach, guava, and apricot. Flowers over pink walls, tumble from contai and lace-edge the walkways.



Visitors sitting in the garden hea gentle rustle of big trees and the wh of leaves against stones. Hummingb flutter in the vines, swans swim o lake, and red-tail hawks circle high the canyon. In such an environme the job of the best host is to anticip guest's needs, then a good guest sh just lean back and start expecting.



Clockwise from top: The view from the Herb Garden suite's balcony shows part the herb garden recently rearranged for wedding ceremony. Executive chef Doug Dodd harvests fresh herbs for his kitche A basket of the garden's bounty. A huge California sycamore shades the front la For more details, see Resources.




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OLAY

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Writer: Roslyn Sulcas
Photographer: Brendan Paul
Producer: Doretta Sperduto




To help diminish the cavernous feel of the room, designer Frank DelleDonne created a cozy seating area with club chairs and ottoman upholstered in fabric by Manuel Canovas, available through Cowtan & Tout. Custom doors were added to the open bookshelves to provide a more interesting look. Below: Designer Frank DelleDonne with homeowner Cornelia Roche.

# An Embarrassment of Riche

## Help! My bedroom's too big

"I DON'T KNOW WHAT to do with our master bedroom," Cornelia Roche wrote us from New Jersey. "It looks and feels like some factory storage space."

Roche, her husband, and their five-year-old son moved into a newly built Dutch Colonial–style house four years ago, and she had decorated the rest of the rooms confidently, in colorful hues. The 432-square-foot bedroom, with tall windows on three sides, however, defeated her. "It's a very big room with cathedral ceilings," she says, "which sounds good, but it had almost too much light—my window treatments looked all wrong. And I was really not sure what kind of furniture would work."

*House Beautiful* asked designer Frank DelleDonne, who is based in Summit, New Jersey, to find the Roches a solution. "The bedroom is a great space," he says. "They just hadn't gotten any grown-up furniture yet." But in fact DelleDonne, who works both locally and internationally, brought a great deal more complexity to the project than simply finding suitable tables, chairs, and accessories. To add detail to the high, open space, he placed decorative beams on the sloping ceilings and replaced a ceiling fan with an ornate chandelier. He also placed doors fitted with metal mesh on the open bookshelves that had been built around the windows facing the bed. "There was nothing on the shelves," Roche laughs, "because I was so ten- >






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Left: A decorative upholstered headboa in Nancy Corzine fabric brought a sophisticated look to the bedroom. The writing desk doubles as a unique nightstand. Below: Roman shades give a softness to the windows; the Walters Wicker dining table and antique chairs create the perfect spot for morning coff For more details, see Resources.

tative about everything in the bedroom. Frank said closing them would make the room feel less empty."

A major step was to change the existing neutral color scheme. "As soon as I met Cornelia and saw the strong tones on the first floor of the house, I knew she wasn't a beige person," DelleDonne recounts. On his second visit, he and Roche went through fabric, paint, carpet, and wallpaper samples. Wanting a color that was both soothing and strong, DelleDonne suggested a warm honey for the walls, and convinced a dubious Roche to use subtly textured strié wallpaper from Farrow & Ball. "It's all about layering," he explains. "The walls were very smooth Sheetrock, and I felt wallpaper would add depth."

Designer and client went on to choose fabric for furniture, working within a palette of cool blues and greens, then picked a downy wool carpet in matching pale tones. DelleDonne suggested an upholstered bench at the foot of the bed, and an upholstered headboard to bring in further color and softness. He also made use of the wonderful garden view from the big picture windows opposite the bed by placing large, comfortable chairs and an ottoman before them in a Manuel Canovas check, finished with a crisp white poodle trim. "Without that detail," he says, "I think they would have looked really heavy."




For further interest, the designer placed a small Louis XVI–style desk on one side of the bed and a modern lacquer Parsons-style table on the other. "Matching nightstands aren't always necessary," he comments. "When pieces are too evenly matched, you can lose the sense of how special each thing is. Mixing materials and periods makes you really appreciate the texture and color of each object." ●

*The editors of* House Beautiful *are always looking for candidates fo our "Problem Solvers" department. If you have a design dilemma you can't solve, or a room in dire need of a makeover, write and let us know. Don't forget to include photo of the room that clearly illustrate the problem area. The address is Problem Solvers,* House Beautiful, *1700 Broadway, 29th Floor, New Yo NY 10019. Thanks for your help.*



Banjara (GA169A). Hand knotted in China, using vegetable dyes and hand spun woolen yarn. Available in a range of sizes and colors.

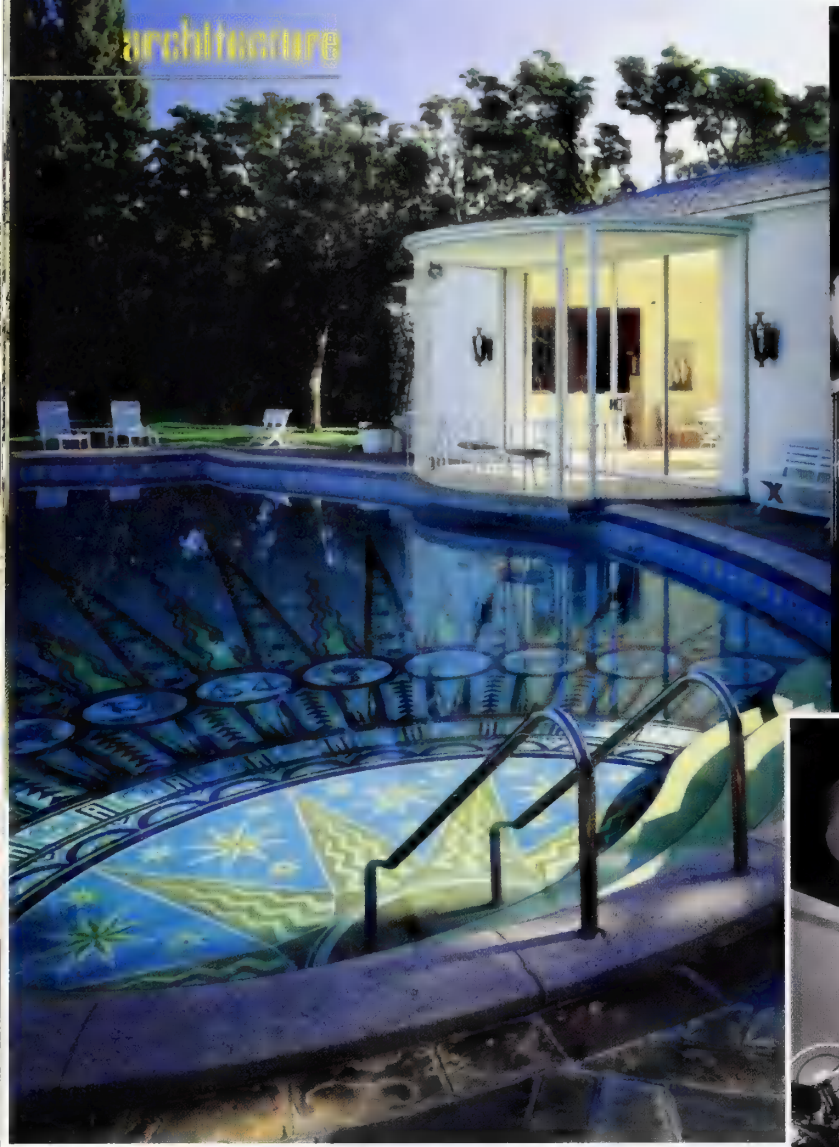
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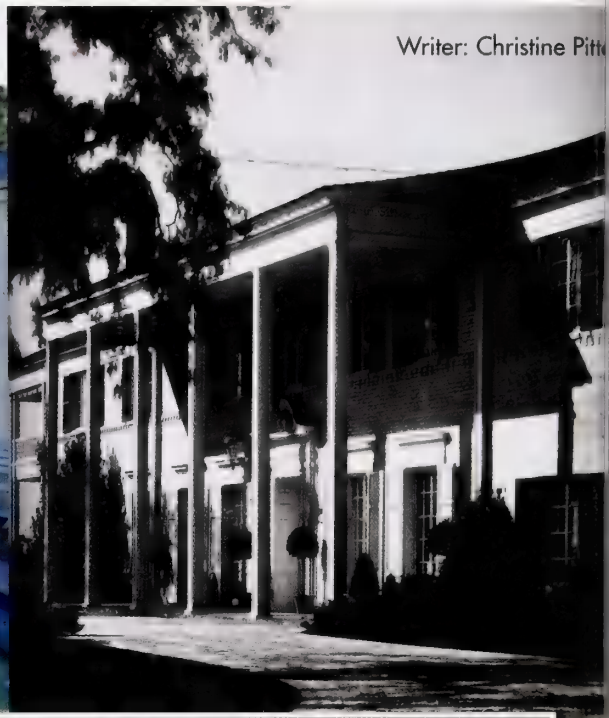
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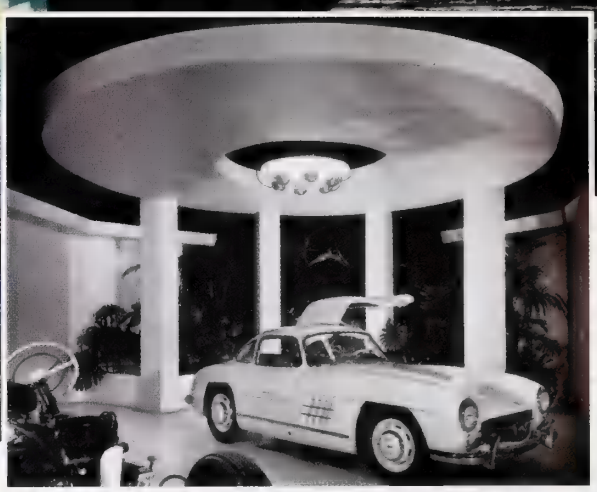
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Writer: Christine Pitt







# A Class Act

## Nobody did elegance better than architect Paul R. Williams, whose houses epitomize the luxe and lure of Los Angeles

IMAGINE BARBARA STANWYCK sweeping down a sinuously curved staircase. Los Angeles architect Paul R. Williams (1894–1980) did. He understood the importance of drama, which may be why Stanwyck and so many other movie stars—Tyrone Power, Betty Grable, Jennifer Jones, Cary Grant, Humphrey Bogart—were happy to live in one of his houses. "You see real estate ads touting 'a Paul Williams Georgian Colonial' every week," says his granddaughter, Karen E. Hudson, author of the definitive monograph on his work. "But how many people realize the scope of his projects or know that he was black?"

The exhibition "Paul R. Williams: A Legacy of Style," at the >



Clockwise from top left: Williams designed the pool pavilion for the 1934 Jay Paley house with thin, attenuated columns—a streamlined version of more traditional ones—exemplifying the kind of sleek, simplified detailing typical of the Hollywood Regency style. Distinctive front doors topped with a graceful pediment like those on the 1931 E. L. Cord house were a Paul Williams specialty. He could never resist throwing in a few curves, as in his c. 1950 Mercedes showroom. Williams (left) was a great admirer of Frank Lloyd Wright (center).







**Natalie on her Sure Fit slipcover in Washed Damask, $149.** Her home went from ho-hum to so fun by choosing this slipcover from hundreds of machine washable slipcovers, patented to fit almost every shape and size.

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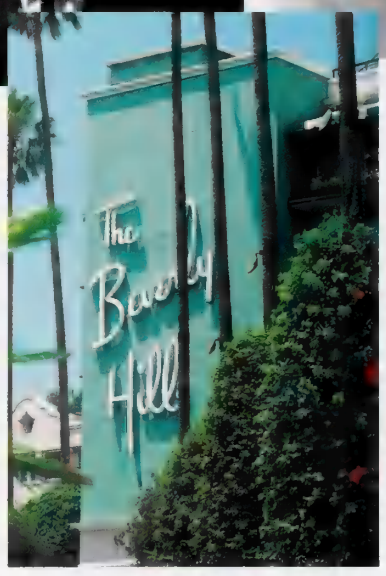
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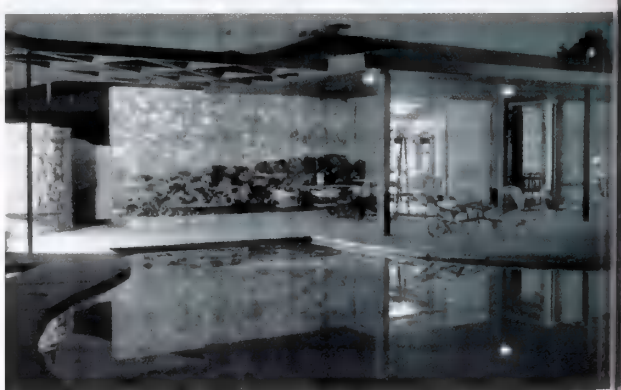







Williams, shown in fron
futuristic theme building
Angeles International A
(top left), was part of th
that designed it in 1960
right: The striking doubl
staircase set the tone at
Cord house. Left: From
into the 1950s Williams
on alterations and addi
the Beverly Hills Hotel.
Curves on the cove ceili
countertop helped glam
the hotel's coffee shop.
Williams designed a su
dining room for Frank
1956 bachelor pad. Bo
Lucille Ball and Desi Ar
commissioned this 195
Springs retreat.





University of Southern California from February 1 to March 31, should rectify that, offering Angelenos an in-depth look at some of the 3,000 buildings, from the Los Angeles County Courthouse to the Woodrow Wilson High School, that he completed during his extraordinary career.

For Williams, becoming an architect was an act of will. Born in Los Angeles and orphaned at the age of four, he was raised by foster parents (his foster father was a janitor) who encouraged his gift for drawing. Ignoring the naysayers (like his high school advisor who said, "Who ever heard of a Negro being an architect?") Williams enrolled at the Beaux-Arts Institute of Design in Los Angeles and studied architectural engineering at USC. After working in several architectural offices, he opened his own at the age of 28 with projects from a former employer and an old high school friend, but it was a commission from a stranger, auto magnate E. L. Cord, that really made his reputation. Williams got that job by staying up all night in order to deliver preliminary drawings the day after he had met the client—a feat even the impatient Cord thought impossible.

"He had this inner strength and did whatever he had >




## hange your menopause. Not your life.

omen are making a change to Femring®. It's the first and only ginal estrogen replacement therapy to treat moderate to severe ot flashes, night sweats and vaginal dryness. When used only for ginal dryness, other vaginal products should be considered.

st one dose lasts for three months without pills, patches or creams. mring® does not contain progestin.

mring® is not for everyone. Femring® is indicated for moderate severe hot flashes and night sweats and to treat vaginal symptoms. u should not use Femring® if you have unusual vaginal bleeding, a story of certain cancers, blood clots, have had a stroke or heart attack in e past year or if you are nursing, pregnant or want to become pregnant. omen with a uterus have increased risk of uterine cancer. Do not use trogens with or without progestins to prevent heart disease, heart tacks or strokes.

mmon side effects include headache, irregular vaginal bleeding or otting, breast tenderness, and abdominal cramps. Other serious but ss common side effects of estrogens include breast or uterine cancer, rdiovascular disease and stroke.

*ase see brief summary of patient information on the next page for important information.*

Ask your gynecologist if Femring® is right for you.
Call 1-800-4-Femring or visit www.femring.com

Femring®
estradiol acetate vaginal ring

## BRIEF SUMMARY OF PATIENT INFORMATION

Updated March 20, 2003

# Femring®

estradiol acetate vaginal ring

Read this information carefully before you start using Femring®. Read the information you get each time you refill your Femring® prescription. There may be new information. This information does not take the place of talking to your healthcare provider about your medical condition or treatment.

**What is the most important information I should know about Femring® (an estrogen product)?**

- Estrogens increase the chances of getting cancer of the uterus.

  Report any unusual vaginal bleeding right away while you are using Femring®. Vaginal bleeding after menopause may be a warning sign of cancer of the uterus (womb). Your healthcare provider should check any unusual vaginal bleeding to find out the cause.

- Do not use estrogens with or without progestins to prevent heart disease, heart attacks or strokes.

  Using estrogens with or without progestins may increase your chances of getting heart attacks, strokes, breast cancer and blood clots. You and your healthcare provider should talk regularly about whether you still need treatment with Femring®.

### What is Femring®?

Femring® (estradiol acetate vaginal ring) is an off-white, soft, flexible vaginal ring with a center that contains an estrogen.

### What is Femring® used for?

Femring® is used after menopause to:

- **reduce moderate to severe hot flashes.** Estrogens are hormones made by a woman's ovaries. The ovaries normally stop making estrogens when a woman is between 45 to 55 years old. This drop in body estrogen levels causes the "change of life" or menopause (the end of monthly menstrual periods). Sometimes, both ovaries are removed during an operation before natural menopause takes place. The sudden drop in estrogen levels causes "surgical menopause".

  When the estrogen levels begin dropping, some women develop very uncomfortable symptoms, such as feelings of warmth in the face, neck, and chest, or sudden intense episodes of heat and sweating ("hot flashes" or "hot flushes"). In some women the symptoms are mild and they will not need to take estrogens. In other women, symptoms can be more severe. You and your healthcare provider should talk regularly about whether you still need treatment with Femring®.

- **treat moderate to severe dryness, itching and burning in or around the vagina.** You and your healthcare provider should talk regularly about whether you still need treatment with Femring® to control these problems.

### Who should not use Femring®?

Do not use Femring® if you:

- **have unusual vaginal bleeding.**
- **currently have or have had certain cancers.** Estrogens may increase the chances of getting certain types of cancers including cancer of the breast or uterus. If you have or have had cancer, talk with your healthcare provider about whether you should use Femring®.
- **had a stroke or heart attack in the past year.**
- **currently have or have had blood clots.**
- **are allergic to any of the components in Femring®. See the end of this document for a list of all the components in Femring®.**
- **think you may be pregnant.**

### Tell your healthcare provider:

- **if you are breastfeeding.** The hormone in Femring® can pass into your milk.
- **about all your medical problems.** Your healthcare provider may need to check you more carefully if you have certain conditions, such as asthma (wheezing), epilepsy (seizures), migraine, endometriosis or problems with your heart, liver, thyroid, kidneys or have high calcium levels in your blood.
- **about all the medicines you take.** This includes prescription and non-prescription medicines, vitamins and herbal supplements. Some medicines may affect how Femring® works. Femring® may also affect how your other medicines work.
- **if you are going to have surgery or will be on bed rest.** You may need to stop taking estrogens.

### What are the possible side effects of estrogens?

**Less common but serious side effects include:**

- Breast cancer
- Cancer of the uterus
- Stroke
- Heart attack
- Blood clots
- Gallbladder disease
- Ovarian cancer

**These are some of the warning signs of serious side effects:**

- Breast lumps
- Unusual vaginal bleeding
- Dizziness and faintness
- Change in speech
- Severe headaches
- Chest pain
- Shortness of breath
- Pains in your legs
- Changes in vision
- Vomiting

Call your healthcare provider right away if you get any of these warning signs or other unusual symptoms that concern you.

**Common side effects include:**

- Headaches
- Breast pain
- Irregular vaginal bleeding or spotting
- Stomach/abdominal cramps, bloating
- Nausea and vomiting
- Hair loss

**Other side effects include:**

- High blood pressure
- Liver problems
- High blood sugar
- Fluid retention
- Enlargement of benign tumors of the uterus ("fibroids")
- Vaginal yeast infections

These are not all the possible side effects of Femring®. For more information, ask your healthcare provider or pharm

### What can I do to lower my chances of having a serious effect with Femring®?

- Talk with your healthcare provider about whether you should continue using Femring®.
- See your healthcare provider right away if you get va bleeding while using Femring®.
- Have a breast exam and mammogram (breast x-ray) year unless your healthcare provider tells you someth else. If members of your family have had breast canc you have ever had breast lumps or an abnormal mam gram, you may need to have breast exams more ofte
- If you have high blood pressure, high cholesterol (fat blood), diabetes, are overweight or if you use tobacco may have higher chances of getting heart disease. As your healthcare provider for ways to lower your chan getting heart disease.

### How do I use Femring®?

- Femring® is inserted into your vagina by you or your healthcare provider.
- Femring® should stay in your vagina for 3 months.
- After 3 months Femring® should be removed and a new Femring® should be inserted.

### General information about safe and effective use of Femring®.

Medicines are sometimes prescribed for conditions tha not mentioned in patient information leaflets. Do not Femring® for a condition for which it was not prescrib Do not give Femring® to other people, even if they hav same symptoms that you have. It may harm them.

### Keep Femring® out of the reach of children.

This page provides a summary of the most important information about Femring®. If you would like more i mation, talk with your healthcare provider or pharmac can ask for information about Femring® that is writte health professionals. You can also get more informatio calling the toll free number 800-4-FEMRING.

### What are the components in Femring®?

Femring® contains estradiol acetate, an estrogen. It al contains cured silicone elastomer composed of dimeth polysiloxane silanol, silica (diatomaceous earth), norm propyl orthosilicate, stannous octoate, and barium sulf There are no coloring agents in Femring®.

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o to realize his dream," says Hud- Williams even learned to draw de down so he could dazzle his cli- by sketching out a vision of their e as they talked across his desk— vas aware that some people might uncomfortable sitting next to him. s later, at the height of his success, vould still visit construction sites his hands clasped behind his back o one would feel obligated to shake nand.

The houses he designed are the aris- ats of their neighborhoods, with asy elegance that belies the pains- ng effort involved. Williams was a ectionist, focused on every detail. even his most traditional houses more than mere period pieces. He always refining and streamlining, an instinctively modernist eye. "As ds changed, he moved with them," Allison Milionis, the curator of the bition. "Yet he never lost sight of his its and their desires, trying to shape me that would be comfortable for n now and in the future. His goal e all was to please them." ●

e: Williams created a unique design for of the 18 units in the 1935 Sunset Plaza ment complex.








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Writer: Mario López-Cordero Photographer: Matthew Milman
Producer: Elaine Wrightman

# Escape Hatch

## A California apartment in need of a facelift gets expert attenti

"IT WAS SO UGLY IT WAS SCARY," says Mary Lou Castellanos of the San Francisco one-bedroom apartment she owned and had rented out for years before deciding to occupy it herself. The space, in a generic 1970s apartment building in posh Pacific Heights, included a clumsy brick fireplace painted an unflattering white, and a once-ivory-colored carpet that had been "completely trashed." Redecoration was clearly in order, and Castellanos, a real estate broker, hired Jay Jeffers, an area designer with a reputation for creating mod spaces that nevertheless exude comfort.

His aesthetic appealed to her, and the two quickly found they were also personally compatible. "He's got a great eye and no excess ego," says Castellanos, who charged Jeffers with transforming the flat into her idea of a sleek, warm, modern Italian apartment. "She wanted something luxurious that was an escape," says Jeffers.

Jeffers sheathed the living room's unfortunate fireplace in stainless steel and honed granite and softened it by adding a cherry-wood mantel. He also refinished the wood floors. And because the apartment's color scheme inhabits a narrow field of beigy browns—Castellanos had disliked a trial coat of red paint on the living room walls—Jeffers covered a mismatched set of armchairs in lively graphic prints from Galbraith & Paul. "It brought some interest into the room," says Jeffers. "I wanted it to feel eclectic without being cluttered."

The incorporation of slick industrial materials might have proved disastrous in such a small apartment, but Jeffers's urbanity is neither cold nor edgy. "I love the apartment. I love being home," says Castellanos. ●

Strong graphic prints on the chairs provide interest in the small, neutral space.

An unattractive fireplace becomes sleek and modern with a sheathing of brushed stainless steel and a base of honed granite.

Pattern, in both th fabrics and artwo brings warmth ar into the room.



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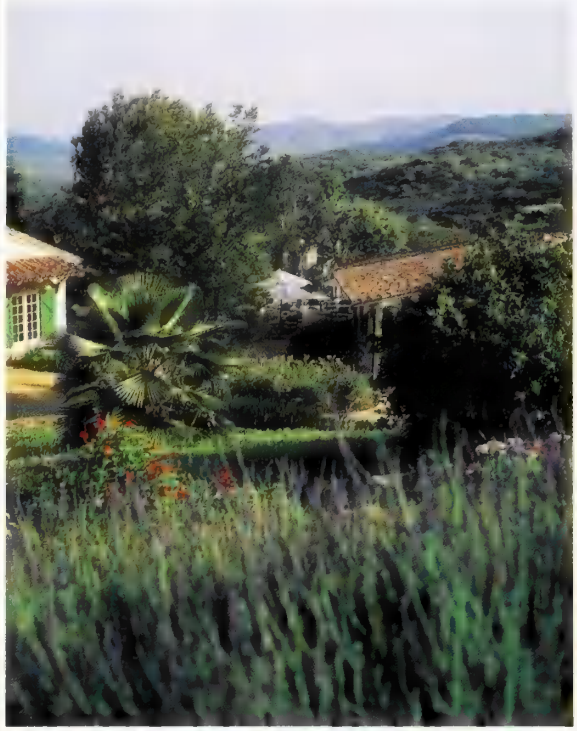
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Writer: Jane Margolies
Photographer: Luca Trovat
Producer: Mary-Ellen Weir

# Hale and Hearty

## A renovated spa with Mediterranean flair lifts body and soul in southern California, thanks to entrepreneurs Terri and John Havens





Clockwise from left: The Cal-a-Vie spa, set on 20 acres, has the air of a Mediterranean retreat; the Jacuzzi room looks old-world, thanks to an antique tile plaque set in Louis XVI–style cabinetr red-tile-roofed bungalo and walkways are surrounded by lavender and agapanthus.

WHEN TERRI AND JOHN HAVENS bought the Cal-a-Vie health resort and vacation retreat three years ago, they knew right away that they were going to redecorate.

"The setting, the food, and the treatments were all fabulous," says Terri of the vacation retreat in Vista, California, just north of San Diego. "But the rooms hadn't really been updated since the place opened." And that was back in 1987.

The bathhouse in particular was in need of a renovation. The 5,000-square-foot building, where guests repair for treatments after mornings spent hiking and participating in rigorous exercise classes, had a clinical setting with drab walls and fluorescent lighting. The new owners, who hail from French-influenced New Orleans, were thinking more along the lines of an old-world European retreat.

"We wanted to make it warm and inviting," says Terri, who previously worked in marketing and as the publisher of a local society magazine. The couple had just finished renovating their own house using antiques they had discovered on trips to France. So they turned around and went right back to Europe, filling two large containers with acquisitions for the spa.

Interior designer Laurie Steichen, who had recently relocated to Los Angeles after a six-year stint in New Orleans, helped with the renovations. "Com- >



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During the evening, the designers were saluted and surrounded by custom-made silk-screened pillows and waiters wearing T-shirts bearing all 150 designers' likenesses.

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Party goers customizing the custom made silk-screened T's



Party guest admiring the custom-made silk-screened pillows



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ing from New Orleans, I immediately understood the old-world atmosphere the Havenses were after," says Steichen.

As part of the bathhouse renovation, windows were cut into exterior walls to bring in natural light, ceilings were raised, and distressed beams were installed to create an ancient effect. Artisans applied hand-troweled plaster to walls and laid a floor of brushed Turkish travertine marble tile. A new gym is scheduled to open in the spring.

The antiques the Havenses had purchased in Europe were sprinkled throughout the spa interiors, along with additional items purchased from local dealers. "When we couldn't find the right antique for a particular space, we had pieces made to blend in," notes Steichen. In the luxurious room where guests get Cal-a-Vie's signature seaweed wrap, for example, the sconces and trumeau mirror are French antiques, but the old-looking cabinet is brand-new.

Terri Havens flies in from her home in New Orleans frequently for visits and to inspect ongoing work. She has also been known to indulge in a treatment or two, and was in that particular room on a recent sojourn. "I was lying on my stomach, looking at the cabinets, and loving everything I saw," she says. Guests—75 percent of whom return for repeat visits—appear to love it, too.

Clockwise from top left: Cal-a-Vie's pampering details include Frette washcloths steeped in bracing ice water and rose petals; in the morning room, where guests gather between workouts, ▫ French walnut buffet bears refreshing fruited water; the softly lit seaweed-wrap room now has a raised ceiling and ancient-looking beams (the shower is located just through the etched glass door); the tile plaque in the Jacuzzi room is from ▫ Portuguese mansion. For more details, see Resources.


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Writer: Katherine Whiteside
Portrait: Lizzie Himmel

# A New Leaf

## Hardworking garden performers, trees can deliver the goods all year long







Left to right: Eastern redbud *Cercis canadensis,* black locust *Robinia pseudoacacia,* and river birch *Betula nigra.*

AN OLD-FASHIONED ADAGE holds we don't plant trees for ourselves, we plant them for our children. I balk at such sentimentality. I plant trees for my own enjoyment, and now is the perfect moment.

### Spring Beauties

I adore spring, but I want a lot of bang for my garden buck, so I look for trees that look great the rest of the year, too. Try planting crabapple *(Malus floribunda,* zones 5–8), which yields masses of pink buds that open to snowy white flowers. This old-fashioned and extremely hardy native of Japan spreads its boughs laterally and is covered in deep yellow fruit and leaves in the autumn. For smaller gardens, plant a shadbush *(Amelanchier arborea,* zones 4–9) right next to an Eastern redbud *(Cercis canadensis,* zones 4–9). The shadbush produces clouds of small white flowers that are followed by blue edible fruit and lovely apricot-hued fall foliage, while the redbud pops out in early spring with lavender flowers that appear all over its smooth gray branches. When the flowers drop, heart-shaped leaves appear and turn a pretty yellow after frost.

### Tree Vignettes

Use trees to create an entire garden scene. This past birthday my husband gave me a large purple-leafed *Prunus cerasifera* 'Thundercloud' (zones 5–8), which I underplanted with the deciduous Roseshell azalea *(Rhododendron prinophyllum,* zones 4–8) that sprouts fragrant pink blooms just when 'Thundercloud' breaks into leaves and flowers. A scattering of 100 pink and yellow *bakeri* 'Lilac Wonder' and late-season lavender-flowered cl complements the scene.

A garden axis can be defined with a tree. Try plan birch tree as a distant focal point that forms a triangl two standard white hydrangeas. I am experimenting wit birch *(Betula nigra* 'Heritage', zones 5–7) a borer-resistant with an orange and light-brown bark and standard forr summer blooming *Hydrangea paniculata* 'Grandiflora.' Tw tage cement pots planted with neglect-proof sedums sit d in front of the hydrangeas and, back by the birch trunk, leafed white-blooming *Lychnis coronaria* 'Alba' is ran planted. This bright little tree scene really lights up th side of a boundary hedge.



### Trees for the Future

As a Southerner, I lament the loss of our native dog and find the more upright kousa dogwoods lack charm. Instead, I covet the showy silver bell tree *(H carolina,* zones 4–8), which produces lots of spring ers and generous amounts of yellow autumn lea would look wonderful with a *Stewartia pseudoca* which is arrayed with purple foliage in the autum huge white flowers in summer. And, to show off the p leafed 'Thundercloud', why not a grand black locust *inia pseudoacacia* 'Frisia,' zones 3–8) with bright yellow almost all season? Add the promise of honey-scented f and what more could a hedonistic gardener like me wa

E-mail your gardening questions to hbmail@hearst.com or mail them to Garden Goddess, House Beautiful, 1700 Broadway, 29th floor, New York, NY 10019


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*This airy armoire is fitted in Fennel from top to bun-footed bottom, with rattan panels inset into beaded Maple doors.*

*Cocoa-nuts will fall in love with the finish on this louvered pantry, the wine cubes and smooth-fronted cabinetry.*



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Writer: Virginia Campbell

Photographer: Jonn Coolidge

Producer: Char Hatch Langos



An inspired group of designers defines 21st-century style in *House Beautiful*'s annual showhouse

**Suzanne Rheinstein** added layers of heightening shimmer to the long, low living room by beginning with an ethereal white hue on the walls, designing matching mirrors of custom-silvered hand-rolled glass, and using denim-weave silks and wool satins on key pieces of furniture. The lustrous finish of an 18th-century Italian table cabinet almost outshines the gilt architectural elements above the skirted console. Inset: Rheinstein mounted an 18th-century screen on the wall behind twin sofas covered in denim-weave silk slipcovers with twin tufted ottomans in iridescent velvet between them.

TRIA GIOVAN

## Suzanne Rheinstein



# HE 2003 HOUSE BEAUTIFUL CELEBRITY SHOWHOUSE




AMID THE GLITTER and grand
so prevalent in the Los Angeles n
borhood of Bel Air, the city's lea
designers chose simplicity and unpr
tious elegance for *House Beautiful*'s
Celebrity Showhouse.

This was the second annual such
ect for the magazine. It opened t
public last fall, with ticket proceeds
to the Children's Action Network, a
profit group that helps underprivi
youth in Southern California.

"We asked the designers to cre
refined, elegant, yet subtly diverse d
scheme, and I believe they succeede
liantly," says *House Beautiful* editor
Mayfield.

The designers' accomplishments s
come as no surprise, considering thei
utations. All are well known in the
glamorous realms of Los Angeles lif
their client lists include major sta
fact, a number of well-known Holly
celebrities lent their names and their
ration to individual decorators.

Each designer showed a disti
finesse in mixing periods and s
particularly in marrying modernis
traditional elements. For exampl
Nye had the task of creating an ent
that would please on its own terms




Above: In the entryway and upstairs hall, **Joe Nye**'s fresh choice of coral as an accent color for the Thomasville bench and the curtains lightens the space above the polished coffee-bean wood floors. Right: Landscape designer **Stephen Block** brought clean, simple lines to the lawn, walkway, and pool. Opposite: **Waldo Fernandez** painted walls and moldings a rich blue for an energetic statement in the small dining room. The round Regency-style table is set with Hermès glass and silver.

aldo Fernandez





downstairs and upstairs, but would
work with the library, the living ro
and the dining room, all of which
visible. Using a sophisticated taup
the background color, he juxtapo
antiques—an Oushak carpet, a
noiserie chest—with large, powe
abstract paintings and comfort
seating in traditional shapes.

The complex continuity from

eter Dunham





Kathryn Ireland



econd floor makes for an effortless nsition to two quite different guest ms upstairs. Both Peter Dunham's eptively simple use of Indian-pired prints in one, and Elizabeth kel's almost haute-couture approach chinoiserie in the other provide the nfort-conscious environments that neowners want for their guests.

In the Asian-inspired master bedroom, Mary McDonald played white against chocolate walls in a nod to both the age of great movie stars (you can imagine Lauren Bacall sleeping in the custom-designed pagoda-style bed) and the current fondness for eclectic Hollywood Regency.

To complement the bedroom, Michael Berman designed spacious his-and-her master bathrooms with dressing areas and furniture for reading or napping. Every element in the airy woman's bath reflects traditional shapes but carries a modern, streamlined edge. The man's bath is a library-like environment with neoclassical accents, including a bas-relief of Socrates that perhaps only a 21st-century designer would think to put in the shower.

Downstairs, the contemporary coziness of Kathryn Ireland's library-clean Mission-style furniture against pale walls banishes all hints of the dark, heavy atmosphere traditional studies can have. Nearby, Suzanne Rheinstein designed the living room with an ethereal restraint that transforms a long room with six doorways into an

Opposite: **Peter Dunham**'s guest room and bath, with fabrics designed by Dunham for Thomas Lavin in Los Angeles. Above: **Kathryn Ireland**'s library features a Mission-style desk from Thomasville with a Kichler lamp. A modern arrangement of moody early-20th-century landscapes stands out against a pale hue on the paneling.

Mary McDonald





Michael Berman

adult sanctuary. One of the many p
of pieces that hold the room qui
together, two French chairs annou
awareness of the present with a d
cious modern green.

In the renovated and enlarged fa
room beyond a double doorway off
living room, designer Kim Alexandr
mixed old-world colors and textu
with modern shapes and set deli
17th- and 18th-century antiques
with oversize 20th-century streamli
armchairs.

In the dining room, vibrant l
walls, sculptural moose antlers ab
a stark fireplace, and a monume
abstract painting make the formalit
the round Regency mahogany table

chael Berman



This page: **Michael Berman**'s custom fixtures hang over the dressing area in the woman's bathroom. Antique stools from J.F. Chen are covered in white terrycloth. Opposite, above: **Mary McDonald**'s concept for the master bedroom started with the chinoiserie bed, then came to include the dominant use of white (down to the matelassé coverlet and bed drapery). To add a masculine element, she chose deep Ralph Lauren chocolate for the walls and accents. Opposite, below: Berman provided 1930s-era white glamour to one of two master bedroom bathrooms, which gains a heavenly freshness from pale hydrangea hues.

Jackie Terrell's dairy-fresh kitchen includes RoomScape's cabinets for Wood-Mode.

chairs elegantly welcoming, thanks to the stylish skills of Waldo Fernandez.

Adjacent to the dining room is the large, modern-family-oriented kitchen/breakfast room, decorated by Jackie Terrell in dairy-pale whites and dark wood. The room is awash in fresh traditionalism countered by modernistic overscaling in cleanly designed furniture and by cutting-edge appliances supplied in pairs.

In the guesthouse, Tim Clarke put a large, shocking-coral seashell mirror on the wall of the cabana and then, in contemporary L.A. fashion, brought interior glamour outside with a huge

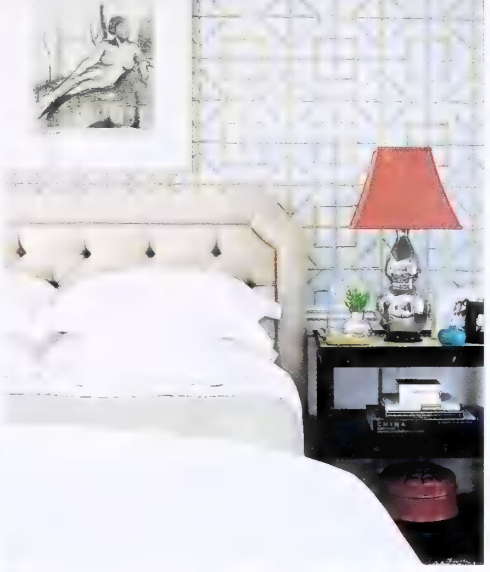


**Terrell**'s kitchen also includes a deep stainless-steel Kohler sink, twin Sub-Zero refrigerators, ar twin Wolf ranges.



**ler Samperton & Anna Hackathorn**'s
r room.





**Elizabeth Dinkel**'s guest bathroom, left, includes a Kallista sink and a brown wicker chair by McGuire. Bedroom is at right.





**rke**'s outdoor living room, with all-weather Sutherland furniture, also includes a KitchenAid refrigerator and grill, left.



**Desmond**'s laundry room.



**Kim Alexandriuk**'s Old Italian/1930s Parisian family room.

# 2003 House Beautiful Showhouse Designers

**Kim Alexandriuk**
*Family room*

**Pat Benner**
*Terrace garden*

**Michael Berman**
*Master bathrooms and dressing areas*

**Stephen Block** for Matthew McConaughey
*Main outdoor area*

**Barclay Butera** for Eric McCormack
*Guesthouse suite and bathroom*

**Tim Clarke** for Penélope Cruz
*Guesthouse, bathroom, and exercise room*

**David Desmond** for Connie Britton
*Laundry Room*

**Elizabeth Dinkel** for Jessica Capshaw
*Guest bedroom and bathroom*

**Peter Dunham** for Charlize Theron
*Guest bedroom and bathroom*

**Waldo Fernandez** for Will and Jada Pinkett Smith
*Dining room*

**Kathryn Ireland** for David Mamet
*Study*

**Mary McDonald**
*Master bedroom*

**Rick and Debbie Nassetta**
*Kitchen—custom cabinetry*

**Joe Nye**
*Front entrance/upstairs hallway*

**Suzanne Rheinstein** for Jane Kaczmarek and Bradley Whitford
*Living room*

**Mark Rios**
*Front yard*

**Schuyler Samperton and Anna Hackathorn** for Maria Bello
*Downstairs powder room*

**Jackie Terrell** for Sally Field
*Kitchen/breakfast room*



mirror over all-weather fabric-covered sofas to reflect the pool a few steps away. In the upstairs guest suite, Barclay Butera started with a stark combination of blue and white, stripes, wainscoting and Edward Hopperesque paintings, then imposed a neo-classical black trim and added an elegantly futuristic acrylic chair. Clean lines carry it all off, m the guest bath, with its blue-and- toile walls and twin mirrored v chest sinks, seem a perfect fit.

"We wanted visitors to feel as if were walking through the pages of *Beautiful*," says Mayfield. "Thanks designers, it certainly worked." ●



clay Butera

This page: In the upstairs guest suite, **Barclay Butera** took the cottagey feel out of blue-and-white stripes and wainscoting and infused that tradition with modern freshness and faux formality. Opposite top: A simple garage was transformed into a stylish guesthouse/cabana with a pergola-shaded outdoor room. Opposite, below: Nickel Kohler plumbing fixtures atop mirrored vanities by Kallista seem in perfect keeping with the overall mix.



Designer Jeffrey Marks brings a modern touch to an L.A. house steeped in 1930s movie glamour



Writer: Ted Loos
Photographer: Jonn Coolidge
Producer: Carolyn Sollis

# HOLLYWOOD TECHNICOLOR



Designer Jeffrey Marks built a window seat to take advantage of the views in his Los Angeles living room. For a jolt of color, and to echo the trees outside, he upholstered it in Kelly green velvet. He designed the armchair himself, and the cane-back chair is from David Sutherland. The Swedish Baroque chandelier dates to the 1880s.

Right: The terrace off Marks's bedroom looks out over downtown Los Angeles and the Hollywood Hills. He painted the 1950s Woodard chairs a periwinkle blue. Below: The dining room is styled as a breakfast room, with buttermilk yellow walls and a collection of antique and modern china mounted on the wall. The chairs are Marks's own design and covered in an embroidered linen. The lamp is by Holly Hunt, and Ellsworth Kelly's *Tropical Flower* hangs on the wall. Opposite: For the living room, Marks designed an ebonized chess table. He upholstered the 1940s wing chairs in a bright yellow suede.





WHEN LOS ANGELES–based des
Jeffrey Marks first saw the house th
would eventually buy, he felt transp
to the golden era of silver screen
cals. "When I walked into the main
room, I was sold," he says. "I felt like
in a Fred Astaire movie."

The cinematic analogy is fitting,
the 4,000-square-foot house was bu
1937 by Leland Fuller, an architec
became an art director for Twentieth
tury Fox and created the look of c
films like *How to Marry a Millionair*

Marks, who has interior design c
in both Los Angeles and London, is p
ularly well suited to this 1930s-style
our because he possesses the same t
magic as Astaire. The secret to the
dancer's charm was that while ex
himself like mad, he never seemed
working. Marks possesses that sam
of magic when it comes to decoratin
fine-tunes until it looks effortless.

Nowhere is that clearer than in th
he took the grand Fuller home, w
Streamline Moderne touches from a
era, and made it utterly contemp
without breaking a sweat.

All the while, he was respectful



Right: Marks and Christine Kennedy, who runs his London operation, in Marks's home office. The designer's love for orange is even reflected in his medicine cabinet and the oversized toy jacks. Below: Behind the steps down into the living room, one of the house's many porthole windows is seen in the background. The artwork is a three-by-five-inch photograph, blown up and framed. Marks designed the table skirt for even more color punch. Opposite: A 1920s wool rug pulls the living room together with its many colors. The ottoman is Marks's design and is covered in a rust-colored suede. The small painting is by famed California plein air master Edgar Payne.





bones of the place. "It has a som masculine quality to it," Marks says house. "You feel like you're on an liner," an effect emphasized by a se porthole windows.

Marks was living at his beach in La Jolla, which he still owns, wh decorated the house, which is drama perched on a hill overlooking the l wood Hills and downtown Los Ang

"The previous owner had mac house almost entirely Art Nouveau dark, heavy furnishings that blocke movie-star views and backdrop c city," says Marks. "That all had to g

The designer actually modified hi style to better mesh with Fuller's arc tural vision. "My other houses hav bright walls and neutral furniture, Marks. "This is more of a tradi house, and the living room was s that it needed neutral walls."

But color is deeply felt all ove house: bright yellow wing chairs b gaming table, a Kelly green window s the living room, and more orange tha bottle of Tropicana.

"Orange is happy and warm, but n likes to use it in decorating," says M "They're always afraid of it. If you sparingly, it punctuates a room. Becau


BECKHAM



a very sobering formal house, I wanted to jolly things up a bit."

Marks created some orange throw pillows, which is the extent of most people's experimentation with orange, but he hardly stopped there. He designed a shiny orange silk skirt for a table in the living room as well as a suede ottoman in a slightly different shade just feet away. Several of his rugs, from customized designs to antique Khotans, also incorporate the color. And as if that weren't enough, he dyed some chess pieces a fiery orange, too.

For Marks, this home was a chance to explore the limits of his taste without worrying about a nervous client. "It's very easy for me to do my own place," he says. Part of the designer's strategy was to take the house's fancy factor down a few notches. The floors were originally a mix of marble and travertine—the stuff most homeowners would kill for. But to Marks it looked busy, so he painted all the floors with epoxy, either black or white, depending on the room. Then he laid down a few strategic sisals.

In the large living room, mixing antiques and new pieces helped achieve a tricky balance. "The scale calls for it," says Marks. "You just can't put dinky antiques in this space. Then again, I always tend to be taking awa the room rather than adding to it. It need a lot of elements to be dynami

Except for the bedrooms, there window treatments to speak of, the to let in the stunning view. "At nig completely private," he says. "The drop is an artwork itself."

Marks has a keen sense for cr artful touches in unexpected place instance, the large ottomans he de for the living room and bedrooms tion as abstract sculpture as much a do as footrests—they are big, bold that immediately attract the eye.

Then there is his strategic use of to frame areas of color and texture ness the nailhead border to the hea in the guest bedroom. In the dining which is styled as a sunny breakfast with buttermilk yellow walls, Marks the black legs of the table and ch pop against the shiny white epoxy f

"It just punctuates everything Marks of the snazzy contrast. Co think of it, Fred Astaire did pretty black and white, too. ●





ge: Marks likes cool greens and blues for a soothing feel in his
om. The painting is by Holly Weston. Marks painted an antique
lack and topped it with a funky, 1940s blown-glass lamp. The
per chair has apple green leather trim. Left, above: Marks
an antique chaise in the corner of his bedroom and covered it
ite linen-wool mix. Left, below: For the guest bedroom, Marks
ed the headboard himself. For more details, see Resources.



This page: Robin Bell (with her peripatetic dog Thumper) and daughter Lake Bell strike a pose. Right: Lake appropriated the late-19th-century mirrors, made of wood and studded leather, from her mother's storeroom. Eliomar Garces from Dona Francesca upholstered the sofa in Arabelle's white cotton duck on a moment's notice. The American Empire armoire is used as a bar, hence the nearby glasses on the Regency wall shelf. The painting behind the plant is by Alexandra Crain.

Writer: Christine Pittel

Photographer: Tria Giovan

Producer: Senga Mortimer

# STAR QUALITY

*Robin Bell designs a camera-ready apartment for her actress daughter in record time*




FRENCH

# *is is definitely* not *the way Robin Bell usually operates.*



As senior designer at McMillen, one of Manhattan's most venerable decorating firms, she specializes in the kind of Park Avenue showplace where every cushion and curtain is completely custom and a project typically takes two years. But here she was faced with putting a Los Angeles apartment together in just two weeks.

"I really didn't have the time to spare, but I wasn't going to miss out on helping my daughter with her first apartment," says Robin. "This is a girl who would invariably roll her eyes whenever I tried to buy her some clothes, so I was surprised and delighted when she called."

Her daughter, Lake Bell, is an actress currently starring with Alicia Silverstone in the NBC television series *Miss Match,* and she needed a comfortable retreat after long hours on the set. Even though Lake may have teased her mom over the years ("You're going to paint that room red? *Eeoouw!*"), she knew from firsthand experience that no one was better at making a home. "I grew up with my mother's impeccable taste, and I've always appreciated it," says Lake. "I like the way she mixes different periods and shapes. Her style is not merely run-of-the-mill traditional."





te: In her study, Lake Bell is surrounded by familiar things—her old desk, her Granny Schafer's chair, and IKEA bookcases personalized with nials. The tole lantern from John Rosselli adds an exotic "Brighton Pavilion" touch. This page, top left: Lake found the dressing table on the nd topped it with a tramp-art mirror. The Robin chair by Suzanne Rheinstein is available at Hollyhock. Above left: Architectural drawings bove an Eastlake-style chair, and the faux-bamboo folding table from Hollyhock holds a vintage-style fan from Restoration Hardware. Above he bed is made up with Francesca cotton sheets and shams and a Bari piqué cotton blanket cover from Sferra Brothers. Lake was thrilled to h the colorful Provencal quilt, an antique piece, by her mother. The red cashmere throw is from Hollyhock.



In Los Angeles, a city where Robin had never worked before, she could not rely on the services of her intrepid staff or the craftsmen in the fabled McMillen workrooms. But instead of viewing this as a liability, she turned it into a challenge. "I wanted to understand what it was like for the average person who tries to redecorate," says Robin. "So I started with the Yellow Pages." First, she looked up painters and contractors, since walls and floors are the basic bones of a home. "Any ad that said, 'no job is too small' or 'open seven days' rat call. With so little time, every minute had to count."

The 1920s Spanish-style apartment Lake had found redolent of old Hollywood, with coffered ceilings and ela rate grillwork. It could feel a bit stuffy and serious for a yo girl—until Robin started mixing up the most dazzling p colors. Together they chose a vibrant saffron for the liv room and dining alcove, a dusty willow green for the st





ve: Even the most ordinary dining table more interesting when it's surrounded ismatched chairs. This handsome late- century American mahogany table was ed down to Lake from her grandmother. ontemporary bamboo chairs and ge French bistro chairs were found at hock. Far right: The table is set with Isis s and bamboo flatware from Hollyhock. ıubergine decanter and goblets are by ım Yeoward.

and front hall, and a pale lilac for the bedroom and dressing room. Then they jumped into the car. "We blitzkrieged the La Brea antiques shops and junk stores," says Robin. The first piece Lake picked out was a huge Spanish Colonial–style coffee table in dark, weathered wood. "Delicate things just don't suit my personality," she explains. "I like big, strong pieces you don't have to be afraid to use." The American Empire pedestal table and armoire were another fortuitous find, and Robin braked for the iron sconces on a drive-by. Her daughter had already commandeered certain pieces from various childhood homes and plucked a few treasures—like the vintage French leather chair—from her mother's warehouse. As each truck arrived and unloaded its goods, Robin took charge. "Nobody arranges furniture like my mother," notes Lake.

Distinctive details are a designer's stock-in-trade, and dark green shades at the windows suggest the sepia tones of a scene from one of Raymond Chandler's novels. Only in the bedroom does the mood change, with a bright red chair, gauzy white curtains, and a bed worthy of a movie star. But its canopy, fashioned from a salvaged piece of brass with the valance from Lake's old bedroom curtains Velcroed on, is playful rather than pretentious. Since nothing in the apartment is off-limits to Margaret, Lake's beloved Staffordshire bull terrier, Robin slipcovered the headboard and bed skirt (not to mention the living room sofa) in plain, inexpensive, and practically indestructible cotton duck (and bought her daughter an extra bolt, in case of emergencies).

It's convenient to have a mom who thinks of everything, right down to the most tempting coffee table books. "I'm not used to working so fast, with only what's on hand, but it brought out a whole new kind of creativity," says Robin. "It was even more gratifying to learn that my daughter liked my style of design. I assumed she'd go for something more edgy and slick and of the moment, but instead she wanted an environment that resonated warmth and family. In spirit, we're both looking for the same things." ■



# JUNGLE BEAT

Garden designer Wade Graham enhances the wildness of an old, overgrown landscape just minutes from Sunset Boulevard

Writer: Elizabeth H. Hunter Photographer: Ray Kachatorian
Producer: Miguel Flores-Vianna



page: The richly colored rosette
onium 'Zwartkop.' Opposite: Jeff
io's 1940s house, replastered in
green, blends into a setting
k trees and queen palms. A bank
hiums blooms in front.





"I WAS IMPRESSED WITH THE SITE—THE HUGE OLD LIVE OA







Left: *Euphorbia wulfenii* provides a sharp accent to the garden's palette of deep blue and purple flowers and silvery leaves. Below: Jeff Martin and one of his dogs in the meadow above his canyon wilderness. Opposite, clockwise from top left: Cactus with *Ceanothus* 'Concha' behind. In the background: Queen and Mexican fan palms, and 80-year-old eucalyptus trees near the pool. Echium blooms attract swarms of bees. *Aloe thraskii* and *Senecio mandraliscae* line steps leading from driveway to house.



## IE WALL OF EUCALYPTUS TREES, AND THE 19 PALMS"

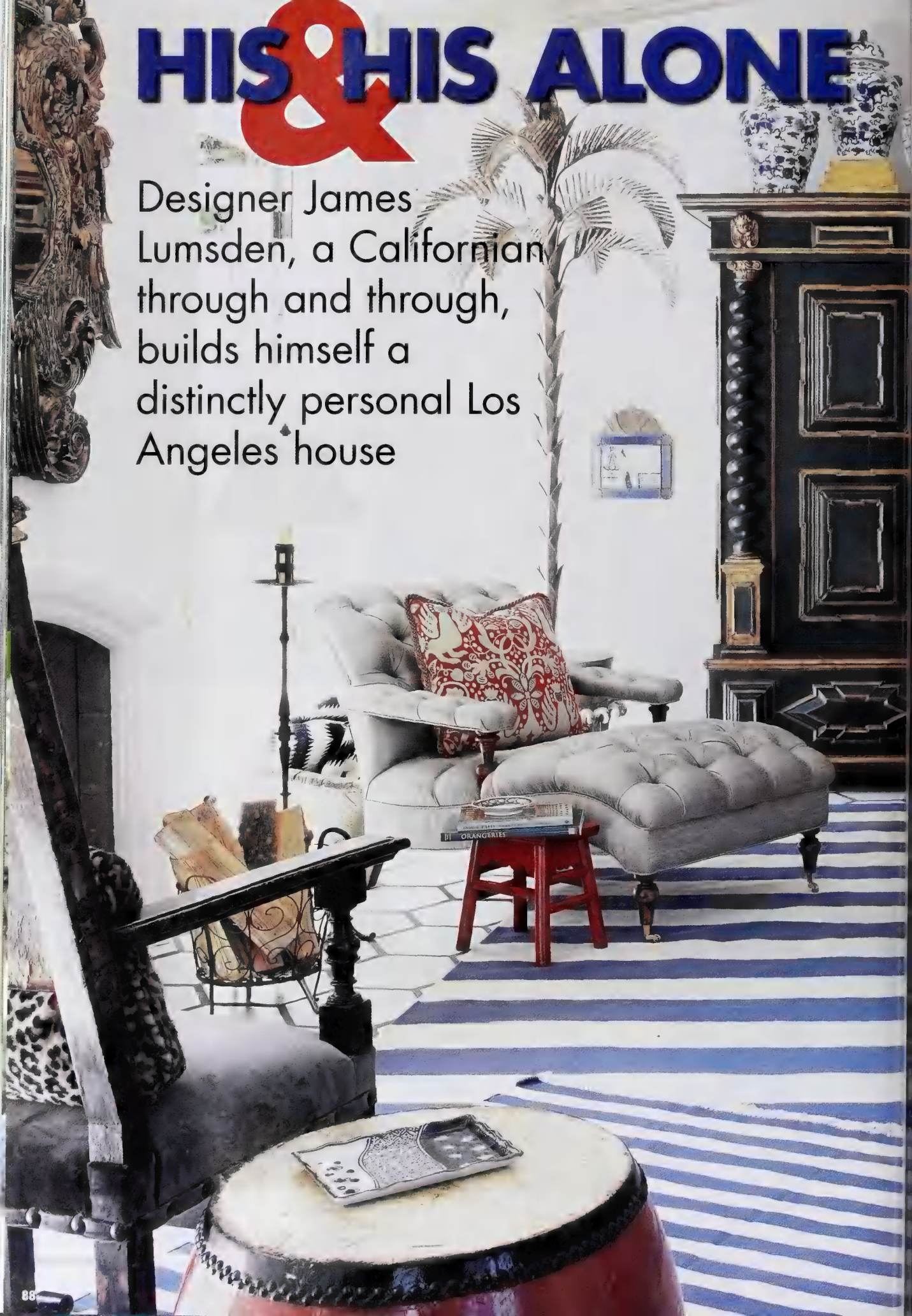
HIS IS A RARE PLACE," landscape designer Wade Gra- says about the steep canyonside where his friend and nt Jeff Martin lives. "Two acres is vast for an urban gar-, and it feels wild and far away from Los Angeles, but can drive down Laurel Canyon Boulevard to Sunset in a few minutes." Graham usually designs traditional gar-s—formal and meticulously groomed to suit traditional diterranean-style houses—so he was thrilled to be asked eate "an overgrown fantasy world" for Martin. The native eleno client wanted a garden that would remind him of eucalyptus-filled canyon where he grew up. "A garden t respond to the architecture of the house as well as the " says Graham, "but because Jeff's house is so modest I d focus completely on the site."

Martin, a rock musician, labels his house "Schindleresque malist" after Rudolf Schindler, the famous mid-century ornia architect, but it was seriously dilapidated when he saw it in 1996. Martin knew his architect father, Richard in, could help him remodel the structure, and besides, he says, "I was mainly impressed with the site—the huge old live oaks, the wall of eucalyptus trees towering above the roof, and the 19 palms. Sunlight couldn't find a way in." He would like to get back that grotto feeling someday, but many of the trees that helped create it were ugly and had to come out. "I have enough firewood to last a lifetime," he notes.

Martin's band, Idaho, has a devoted following in the United States and, recently, in Europe. To suit the garden to its owner's personality—"colorful and exuberant," in designer Graham's words—lots of varied blue and purple flowers along with red, orange, and yellow cannas now grow between the remodeled house, around the restored pool, and along the driveway. The plants come from California, southern Europe, South Africa, and Australia. "All are drought-tolerant and can pretty much take care of themselves," Graham says. Indeed, they have thrived so well and added so significantly to the jungle-like aura of the garden that Martin says, "When I come home I feel like I'm in Hawaii." ●

# HIS & HIS ALONE

Designer James Lumsden, a Californian through and through, builds himself a distinctly personal Los Angeles house



Writer: Elaine Greene Photographer: John Ellis Producer: Doretta Sperduto



The entire top floor is paved with glazed Fireclay tiles from San Jose, California. For the living room, James Lumsden ordered a broad-stripe wool dhurrie to complement the narrow-stripe cotton one he already owned; both are from India. The massive 18th-century Dutch wardrobe was found in Santa Barbara in poor condition; it was fully restored and fitted to hold tableware. Imperial Palace Tea Table with blue granite top is from Las Palmas. Red wool sofa fabric is from J. Robert Scott.



IE SUNNY DAY ABOUT A YEAR
, a Beverly Hills real estate broker
an open convertible chased James
msden down the street where he
s and yelled, "Hey Jim, wanna sell
r house?"
'No, thank you."
'It's for a celebrity."
'No, really."
'She'll pay any price."
'Nope."
But "any price" had a certain echo,
out of curiosity, Lumsden went
se-hunting that weekend. "I found
hing for any amount of money that
uld work for me the way my house
s," he says. "It's irreplaceable. It's
ly *mine*."

t ought to be, because he was no
inner when he designed and fur-
ned the tall, complex multilevel
lding on one of those difficult
row canyon lots. Lumsden is a
ond-generation Californian who has
ays lived in Los Angeles and always
amed of living in the kind of roman-
house California architect Wallace
f designed in the 1920s and '30s.
ey are so perfectly suited to the cli-
e and the light," he says.

Lumsden wanted to be an architect
entered the University of South-
California with that intention. But
was in the third quarter of the 20th
tury, and the faculty seemed to agree
the future of residential design lay
nodernism. "All those flat roofs and
minum sliding doors," he remembers
y. He fled to UCLA, where he earned
degrees in economics, of all things.
ally he figured out where he belonged,
with the head of UCLA's design
artment, and got himself another
ter's degree, this time in the creation
ouses, landscapes, and interiors.



Today, after decades of designing, Lumsden lives in a place that is probably his masterpiece—so far, anyway. Like many of Neff's houses of old (which are highly desirable in today's market), it is Spanish Colonial in style with Italianate and North African details. The stucco-and-painted-wood facade is impassive, with largely unbroken walls and minimal openings. First-time visitors,

Above: The dining room walls were finished by artist Matthew Menger in a color taken from famille rose china. Angels on brackets are 18th-century Mexican pieces. Kingsford chairs are from Las Palmas. Opposite: Lumsden prefers "one good object," such as this antique carved wood mirror bearing double eagles, instead of a crowded chimneypiece, hence no mantel. The Victorian-style Las Palmas chaise was inspired by an antique shown in *House Beautiful* a few years ago.

This page: The library-atelier's chili-red board-and-batten wall conceals storage. Mirror by artist Don Lewis. Pollack desk chairs by Knoll. Mexican Saltillo tiles on the lower floor continue on the stairs (opposite below). Opposite above: The master bedroom's hand-forged Las Palmas bed is topped by a silver-leaf ball. Screens are antique Mexican doors with mirrors replacing glass. For more details, see Resources.





o can only guess what lies behind solid, nailhead-studded Mexican nt door, are astonished to find themes immediately drenched in daylight ring down from a windowed cupola feet above. Although there are discte rooms on several levels off the tly staged central stairway of the se, this atriumlike space is the heart he design.

A gregarious bachelor, Lumsden uded two midlevel guest suites but s on the lowest and highest floors. library-studio is a few steps above entry; his living room, dining room, hen, and bedroom are on top, just er the roof, with big windows and a balcony affording views over the treetops, across the city, and all the way to the ocean. His tiled dunking pool and tiny garden, known to friends as the "Margarita Walk," are up there, too.

Lumsden's personal decorating style is as glamorous and eclectic as this building, reflecting his frequent shopping trips around the Mediterranean and in Mexico. About twenty years ago, when he wasn't finding all the furnishings he needed for his clients, he developed a line of his own called Las Palmas, which now includes some 100 pieces. Examples of it are found all over his house, so it's no wonder he feels "It's really mine." ■

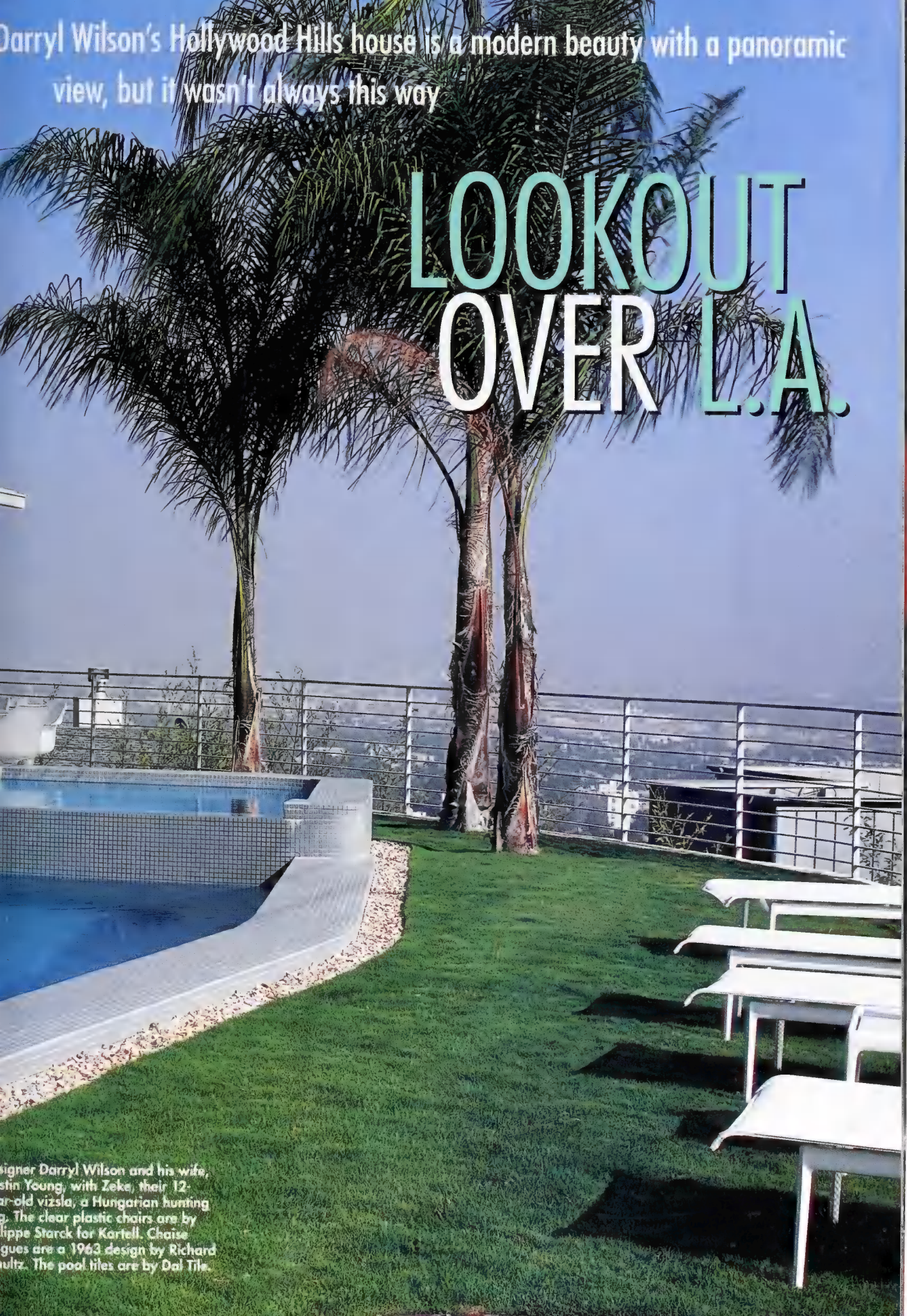


Writer: JoBeth McDaniel
Photographer: Grey Crawford
Producer: Char Hatch Langos



Darryl Wilson's Hollywood Hills house is a modern beauty with a panoramic view, but it wasn't always this way

# LOOKOUT OVER L.A.



signer Darryl Wilson and his wife, stin Young, with Zeke, their 12-ar-old vizsla, a Hungarian hunting g. The clear plastic chairs are by lippe Starck for Kartell. Chaise gues are a 1963 design by Richard ultz. The pool tiles are by Dal Tile.





HOLLYWOOD HILLS HOUSE
igner Darryl Wilson is sleek and
ct with a contemporary midcentury
olan that includes a bevy of win-
ooking out over Los Angeles. Spar-
white interiors frame the vista, and
g-green grass surrounds the modern,
i-equipped swimming pool. But this
t always the case.

en Wilson first saw the house three
go, it was filled with Victorian fur-
and outdated fixtures; saloon-style
fans whirred above many rooms,
arge wet bar jutted out near the front
There was no yard at all. Beyond the pool, a rotted wooden deck perched precariously on a steep, eroded hillside.

At the time, Wilson was remodeling his own house, located directly across the narrow street. He loved the house he was living in, "but I wanted a one-story house with a pool on the same level." He finally persuaded the owner to sell, then spent the next year restoring the 1958 house to its original charm.

The first thing he did was create a yard. He erected an enormous retaining wall—160 feet long, 12 feet high, and 20 feet deep—then backfilled the slope. Atop the dirt he planted a flat, dense Bermuda

Above: The natural linen sofa is by B&B Italia. In the background, the cherry kitchen cabinets are inset with stainless steel panels. An Indonesian hardwood known as merbau covers all front room floors, including the kitchen. Opposite: Darryl Wilson pets Moses, his younger vizsla, in the front walkway. White marble dining table is vintage 1960s Florence Knoll. Dining chairs, by Richard Schultz, were reupholstered in white leather to give continuity to the two rooms.



Above: Wilson cut and bound the white shag broadloom carpet by Flooring Resource Group to fit the space. The Plexiglas and glass table is by Charles Hollis Jones from the mid-1970s. The vintage black-and-white photos above the sofa are by Gyorgy Kepes, circa 1960, and were purchased at a Butterfield's auction. Opposite: Orange office chairs are late 1950s Italian. For more details, see Resources.

grass commonly used for putting greens. He designed a fence with flat, horizontal rails to surround the yard because he says they frame a view better than vertical ones. He also retiled and replastered the existing pool and added a negative-edge Jacuzzi that he likens to "an overflowing champagne glass."

Wilson loves natural light, and this 2,200-square-foot house had plenty of sunshine streaming through the floor-to-ceiling windows. He also removed two windows, one in the kitchen and another in the den, and added two new large windows in the office with a view to the pool and downtown Los Angeles. To lighten up a back hallway, he added clerestory panels above each interior doorway and installed translucent glass in the interior doors. Each back room has a sliding glass door, and he again installed glass p above them to bring in even more l

Wilson bought his first hou Encino, at age 19. He remodel sold it, and bought another. His d was in the music industry, and so remodeling work began attracting rity clients via word of mouth. Hi was actor Leslie Nielsen, and soon h doing home and office renovatio rock stars and music companies, a actor Kelsey Grammer's Malibu es

As much as Wilson and his wife tin Young, enjoy their house, it's do they will live here much longer. " ally live in a house two years," W says. "Then I want to go create th thing." It will include, no doubt, p of windows, garden space, and a California view. ●



A pink carpet provides a wash of bright color in the airy, light-filled sunroom. Pillows on the high-backed chairs from Brenda Antin and a reproduction cane settee are made from vintage fabrics. The handkerchief linen curtains frame the view unobtrusively and diffuse light softly when drawn.



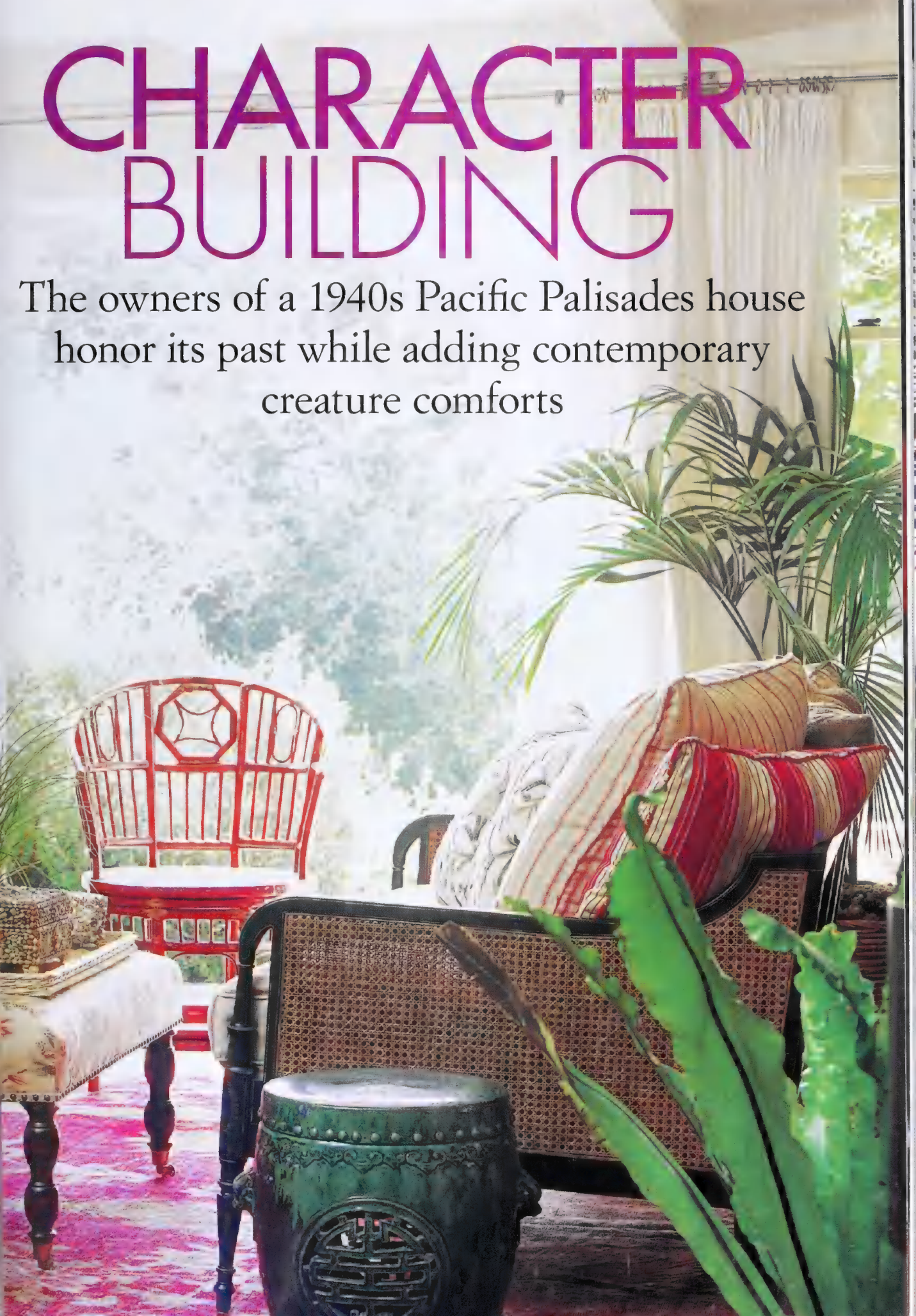
Writer: Roslyn Sulcas

Photographer: Victoria Pearson

Producer: Miguel Flores-Vianna

# CHARACTER BUILDING

The owners of a 1940s Pacific Palisades house honor its past while adding contemporary creature comforts



This page: You can jump into the pool from the guesthouse porch, an open-air space the Gordons use for dinner parties as well as poolside lounging. Opposite above: Another small structure in the garden provides a studio and office for Karen, with a barn door that opens up the whole space. Banana-leaf wallpaper from First Editions amplifies the outdoor feeling. Opposite below: The green curtains in the dining room are lined with the same handkerchief linen used in the sunroom, so that the house has a uniform look when viewed from the yard.





CE WITH A SENSE OF HISTORY was the goal for and Mark Gordon when they began looking around in cific Palisades area of Los Angeles. "They didn't want rblown California mansion with huge rooms," says Tim who was commissioned by the Gordons as their interior er shortly after they found their 1940s two-story house. ney wanted to hire someone who would help them acquire over time, rather than deliver a fully finished look."

t, however, the house required some structural changes. ed a family room, had a master bedroom addition that nly be entered through another bedroom, and its large shaped swimming pool overpowered the garden. Work- h Clarke and architects Barbara Schnitzler and Denise , the Gordons added some bedrooms, a family room, ew staircase. They also put in a new pool and built two dings in the garden—a guest cottage and an office. "We up doing more work than we had envisaged," says Karen , "but isn't that what always happens?"

ke felt that working on the project from its earliest stages ideal situation. "When you start with floor plans, talking rchitect about where the electrical outlets will go, and





This page: An expandable table, rather than the center island, is the focus of the bright, yellow-painted kitchen, which has easy-to-clean white Corian countertops. Windsor chairs are English antiques. Opposite: In the adjoining mudroom, a cat-shaped doorway serves the family pet. Flowers from the garden and artwork by the Gordons' elder daughter, Emma, adorn the custom cabinetry.


SCIENCE

what kind of window casements would be best, it means you can troubleshoot a lot of potential problems at the beginning rather than trying to come up with solutions later."

Once basic issues were dealt with, the designer began to consider what kind of furniture would work best. "We wanted the house to feel traditional, but not stuffy or frilly," says Karen. "And we wanted it to be wash-and-wear because I was about to have a baby. I didn't want a house where you couldn't relax."

For the sunroom, living room, and dining room—the central section of the house—Clarke suggested upholstered sofas from George Smith, which he combined with antique French cane chairs in a Chinese style, and custom-made reproduction pieces. "I like to order the big pieces first and leave details until the end," he says. "I want to avoid that matched, coordinated look. When you can try out different rugs, lamps, throws, and accessories with what you have installed, you'll usually choose things that you wouldn't have on paper, and it always looks far better." A case in point the improbably pink carpet in the sunroom, which p up the tints in the vintage floral fabric on the ottoman striped ticking on the sofa, and sets off the vibrant gr of the garden to perfection. "It's California," says Clark wanted to keep color flowing into the house."





Clarke advised the Gordons to resist the current t of combining the family room and kitchen: "It would been completely out of character in an older house." Inst a window between the two rooms both connects and s rates them, and a 1930s table that expands to seat twel the kitchen provides a focus both for daily meals and e taining. "The table was a great find," says Karen. "I lo cook and to have people over informally in the kitche

Clever touches abound in this light, open room. A ter island has foot-pedals to operate the faucet. A stain steel backsplash that reaches to the ceiling has a qu section to soften its expanse. An antique-style pot ra both sculptural and practical.

"A good decorator takes what you like and makes it rather than pasting on his or her vision," says Karen. "T he makes you think it was all your idea. That's what did for us." ●



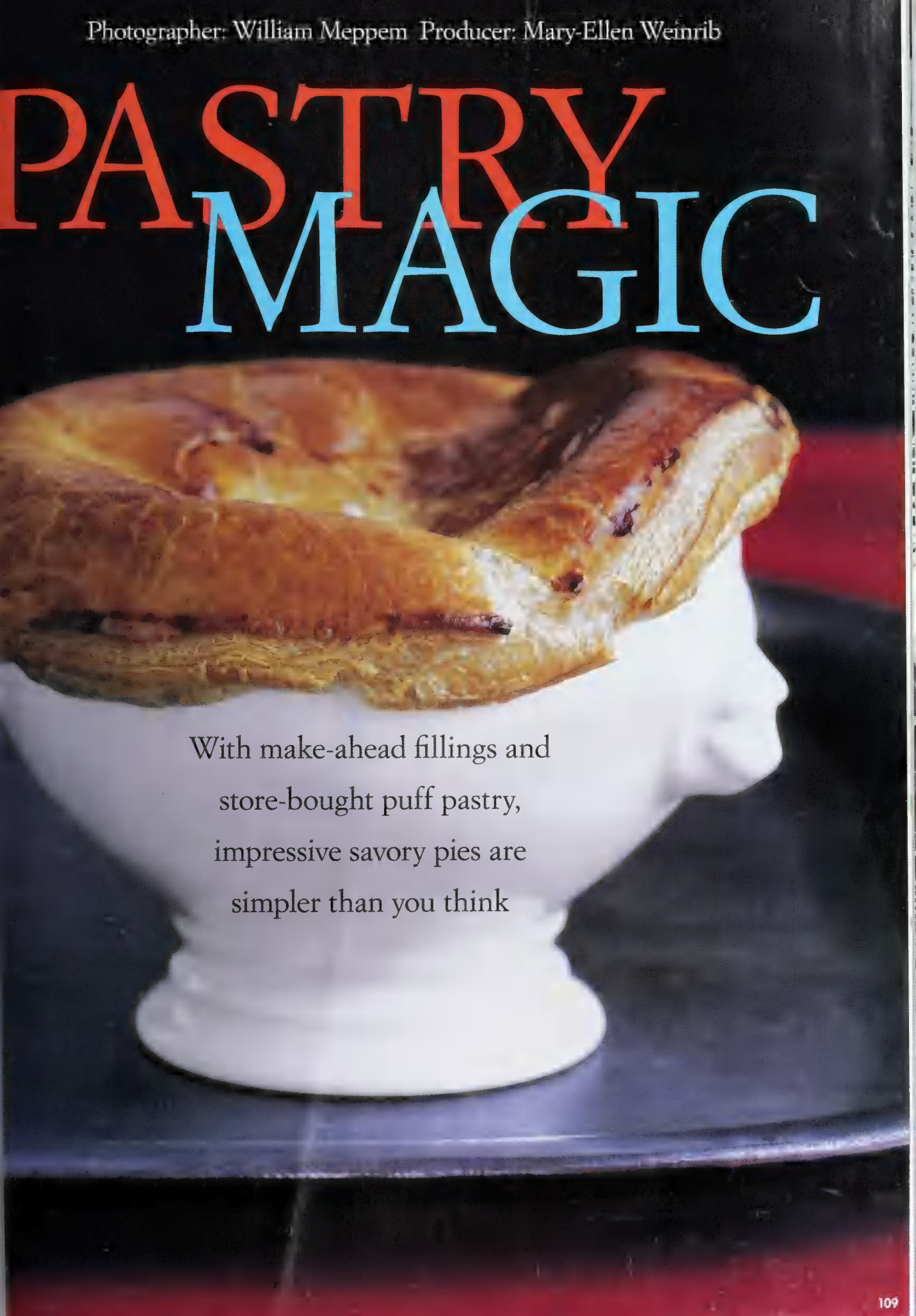
This page: A corner of the sunroom features a carved Chinese console and two antique Chinese garden stools. Old botanicals of birds, framed in bamboo, are part of a growing collection. Opposite above: Designer Tim Clarke. Opposite below: daughter Emma's room is painted in two pale stripes of pink. Clarke found her bed in an antiques shop, painted it white, and put fabric inserts in the headboard. The woven cotton rug is from Woodard & Greenstein. For more details, see Resources.



The recipe for this fish pie calls for cod and Stilton in the filling—an unexpectedly delicious combination, especially when coupled with buttery puff pastry.

Photographer: William Meppem Producer: Mary-Ellen Weinrib

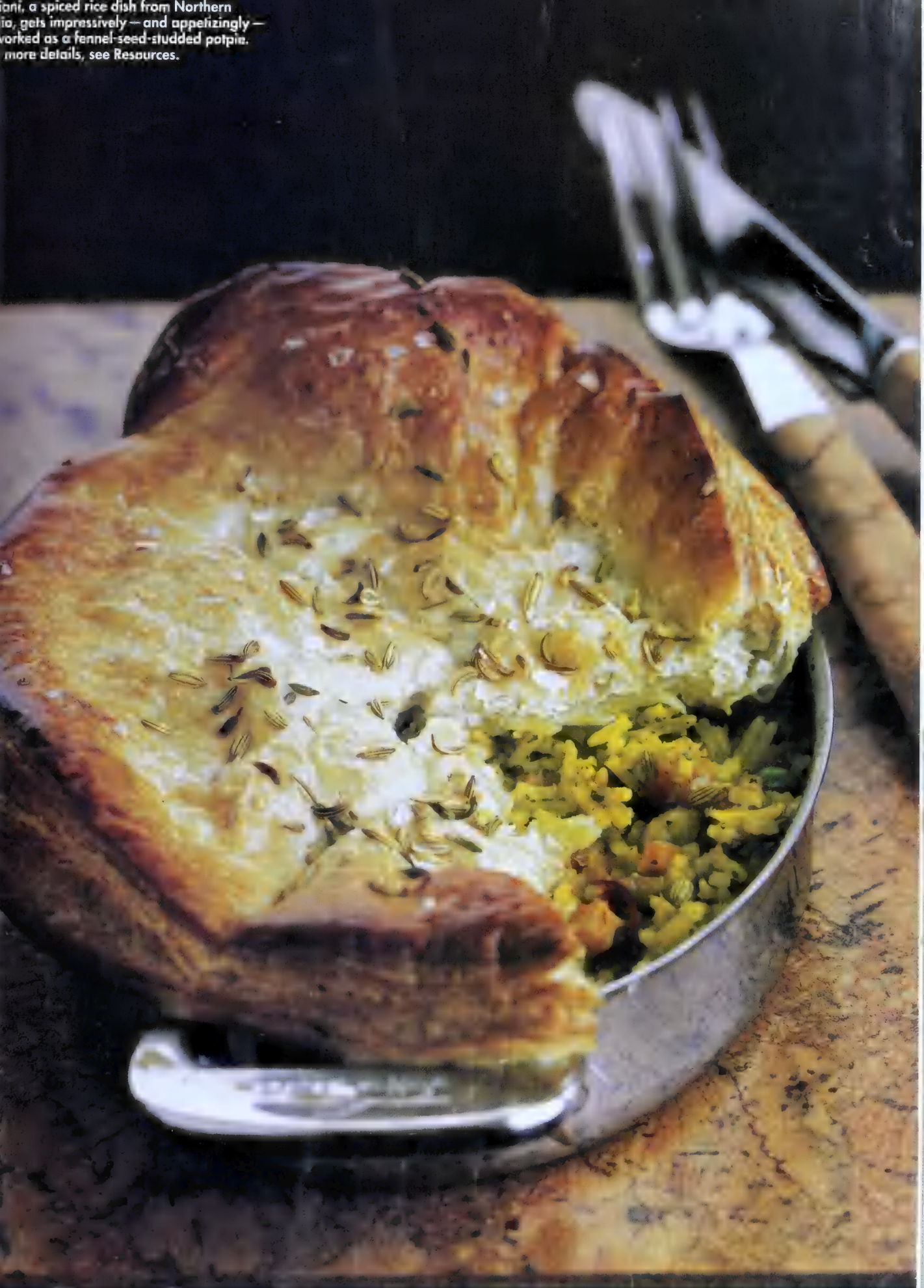
# PASTRY MAGIC



With make-ahead fillings and store-bought puff pastry, impressive savory pies are simpler than you think



Mushrooms, onions, and crème fraîc
are the main ingredients in this rougl
hewn pie, served with a hearty stout



iani, a spiced rice dish from Northern
ia, gets impressively — and appetizingly —
vorked as a fennel-seed-studded potpie.
more details, see Resources.

# Recipes

## FISH PIE

*Recipe adapted from Andy Harris, editorial director of* Australian Gourmet Traveller.

- 1 sheet Dufour's puff pastry
- 1½ pounds cod fillet
- Salt and freshly ground black pepper to taste
- 2 cups milk
- 6 tablespoons butter
- ¾ pound leeks, trimmed, cleaned, and roughly chopped
- Freshly grated nutmeg to taste
- 3 tablespoons flour
- ¼ pound Stilton, crumbled
- ¼ cup heavy cream
- 1 egg mixed with 1 teaspoon water

Prepare pastry according to package directions. Cut out a 10-inch round. Place on a baking sheet lined with parchment paper and refrigerate.

Season fish with salt and pepper and place in a sauté pan. Cover with milk and bring to a simmer over medium-high heat. Cook until fish flakes easily, about 10 minutes. Place fish in a bowl, flake, and discard any bones. Set aside. Strain milk and reserve.

Heat 2 tablespoons butter in a skillet over medium heat. Add leeks and nutmeg. Stirring occasionally, cook until leeks are softened but not browned, about 10 minutes. Set aside.

Melt remaining butter in a sauté pan over medium heat. Add flour and stir into a smooth paste. Slowly blend in reserved milk and stir until thickened, about 3 minutes. Remove pan from heat. Stir in Stilton and cream and season to taste. Gently stir in flaked fish and leeks. Pour in a 1-quart, 5½-inch-round baking dis Refrigerate until cold.

Remove pastry from refrigerat Lightly brush one side with egg was Place dough on top of baking dis egg-side down. Crust should not tou filling. Brush top with egg wash a bake in a preheated 450°F oven for minutes. Reduce oven temperature 375°F and continue baking until cru is nicely browned and puffed, abo 35 minutes. Do not underbake. Ser immediately. Serves 4.



## NO-FUSS VEGETABLE PIE

*Recipe adapted from* Appetite *(Clarkson Potter, $35) by Nigel Slater.*

- 2 sheets Dufour's puff pastry
- 1 tablespoon olive oil
- 5 medium yellow onions, peeled a roughly chopped
- ¾ pound mixed mushrooms, cut in large bite-size pieces
- 4 tablespoons chopped fresh thym lemon thyme, or oregano
- 1 cup crème fraîche
- Salt and freshly ground black pepper
- 1 egg mixed with 1 teaspoon wate

Prepare pastry according to packa directions. Roll into two 8-by-14-in rectangles. Place on a parchment-lin baking sheet and refrigerate.

Heat olive oil in a large skillet o low heat. Add onions and cook u golden and almost transparent, ab 20 minutes. Add mushrooms and a li more oil if needed; cook about 10 m utes, stirring frequently. Stir in he crème fraîche, salt, and pepper. C until thick, about 2 minutes. Refrige until cold.

Remove pastry and filling fr refrigerator. Spread vegetable mixt over one pastry sheet, leaving a 2-i rim bare around the edge. Brush with egg wash, and lay the second r angle of pastry on top. Press rims tig

*(Continued on page*

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# make-ahead





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Make-Ahead Meals—a series of new recipes and time-saving ideas from —you can make a great meal in minutes from what you've already prepped red in your refrigerator. With the right tools and tips, making two or three an be as easy as making one. First, look for recipes that call for some of the gredients. Then chop, slice or dice them all at once and refrigerate what you e the first night with GLAD® Press 'n Seal™ sealable plastic wrap. You'll not joy freshness and variety in your meals, but save money, time and energy.

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# meals

TEAR OR CUT ALONG FOLD

### CREAMY TOMATO MACARONI AND CHEESE

Serves 6

- 6 tablespoons unsalted butter, plus more for dish
- 1 pound elbow twists or corkscrew pasta
- ½ cup all-purpose flour
- 5 cups milk
- 4 large garlic cloves, minced
- Coarse salt and freshly ground pepper
- 12 ounces cheddar cheese, shredded (3 cups)
- 12 ounces Monterey Jack cheese, shredded (3 cups)
- 2 teaspoons dried thyme
- 2½ cups diced fresh tomatoes
- ¾ cup plain breadcrumbs (optional)

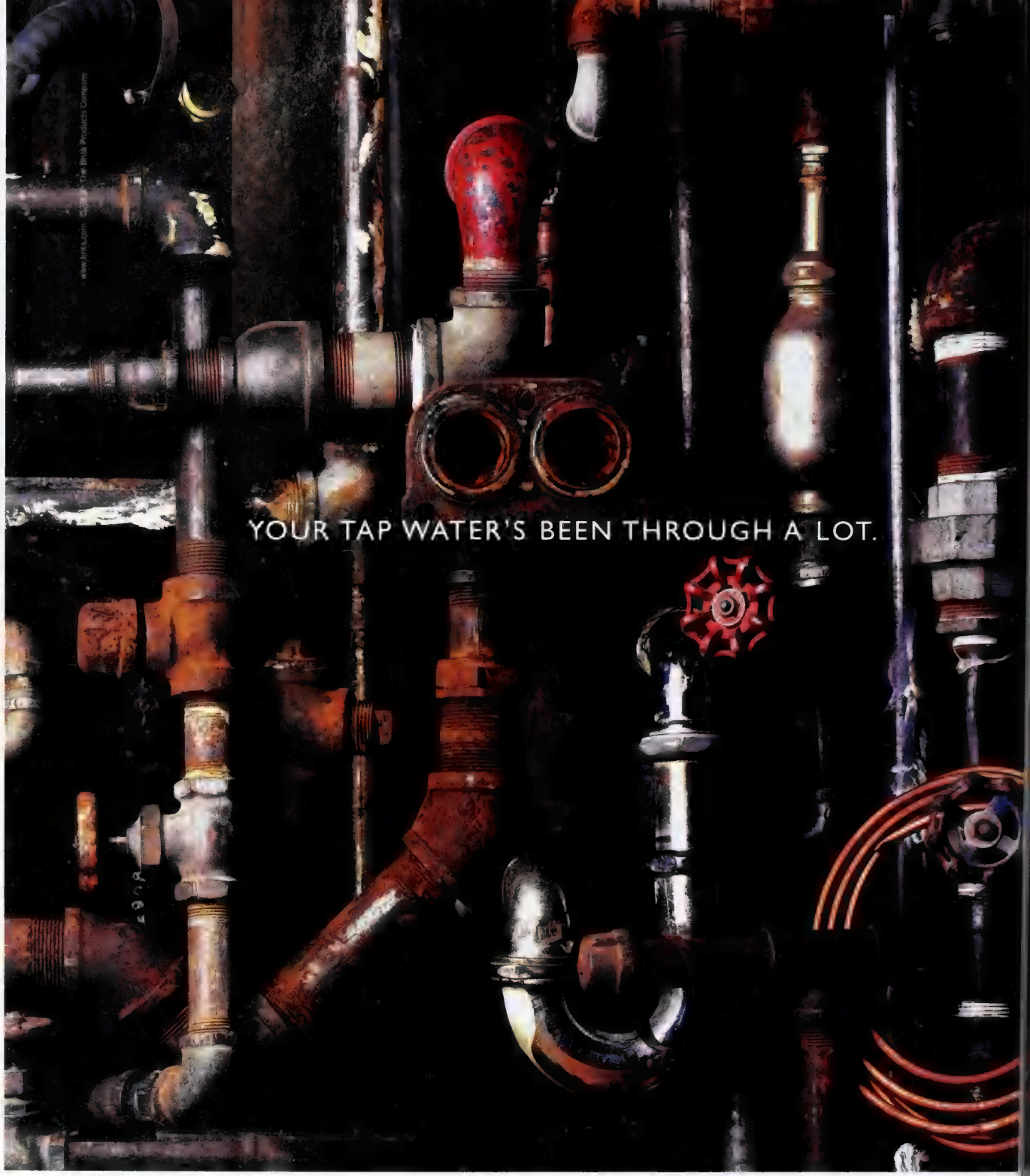
Preheat oven to 350°F. Butter a 9-by-13-inch ovenproof dish. Cook pasta in a large pot of boiling salted water until just al dente, about 8 minutes. Drain; run pasta under cold water for 1 minute. Drain well. In a wide pot, melt the butter over medium heat. Whisk in flour; cook 1 minute, whisking. Whisk in milk and garlic; cook over medium-low heat, whisking occasionally, until mixture thickens, about 10 minutes. Season with salt and pepper. Add cheeses, thyme and tomatoes; stir until cheese has melted. Stir in reserved pasta. Transfer to buttered dish. Sprinkle with breadcrumbs; bake until top is golden brown, 20 to 30 minutes.

### SOFT BEEF TACOS

Serves 4

- 1 pound lean ground beef
- 4 cups diced fresh tomatoes
- 2 teaspoons ground cumin
- 1 tablespoon dried oregano
- Coarse salt and freshly ground pepper
- 12 soft corn or flour tortillas (6 inches)
- ¾ cup diced red onion
- 4 ounces cheddar cheese, shredded (1 cup)
- 4 ounces Monterey Jack cheese, shredded (1 cup)
- 2 cups coarsely chopped lettuce

Cook ground beef in a large skillet over medium heat, stirring occasionally, until cooked through and brown, about 5 minutes. Stir in 2 cups tomatoes, cumin and oregano. Season with salt and pepper. Stir in 1½ cups water. Cook over medium-high heat, stirring occasionally, until most of liquid has evaporated, about 20 minutes. Wrap tortillas in a clean kitchen towel; microwave until hot, about 2 minutes. To serve, fill each tortilla with a large spoonful of beef mixture. Add red onion, cheeses, remaining 2 cups tomatoes and lettuce.




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# stry magic

ntinued from page 112)

ether to seal. Brush top with egg h. Cut a couple of small vents in the . Bake in a preheated 450°F oven for minutes. Reduce heat to 375°F and k until golden brown, about 25 to 30 utes, checking to make sure pastry risp underneath. Let rest about 5 utes before serving. Serves 4.

## ETABLE BIRIANI WITH PICED PASTRY CRUST

*ipe adapted from* Tarts With Tops *(Miramax Books, $25) by Tamasin -Lewis.*

- teaspoons fennel seeds
- star anise
- cardamom pods
- teaspoon cumin seeds
- teaspoon turmeric
- cup basmati rice
- cup roughly chopped mixture of fresh mint, basil, and cilantro
- tablespoons yogurt
- cloves garlic, peeled
- green chilies, seeded and thinly sliced
- Salt to taste
- tablespoon panch phoran (an Indian seasoning available at specialty stores and online)
- tablespoon clarified butter
- cup fresh or frozen peas
- cup peeled, diced butternut squash, roasted until soft
- cup chopped mushrooms
- carrot, diced and steamed
- Pinch of saffron soaked in 2 tablespoons hot water for 20 minutes
- sheets Dufour's puff pastry
- egg beaten with 1 teaspoon water

pare pastry according to pack- directions. Cut into two 7-by-9- ovals. Place on a parchment-lined ing sheet and refrigerate for at least ninutes.

lace 2 cups water, 1 teaspoon fen- seeds, and remaining spices (except ch phoran) in a saucepan. Bring to il. Add rice, cover pot, and reduce to low. Cook until rice is done, about 18 minutes. Drain. Discard star anise and cardamom pods. Set aside.

In a food processor, process fresh herbs, yogurt, garlic, chilies, and salt into a paste. Set aside.

Heat a large heavy-bottomed frying pan over low heat. Add panch phoran and roast until fragrant, about 1 minute. Place in a small bowl. Add butter and vegetables to pan and cook for 2 minutes. Remove pan from heat. Add herb paste, panch phoran, rice, saffron mixture, and stir mixtures together. Divide mixture between two 5-inch-by-7-inch oval baking pans. Refrigerate until cold.

When ready to bake, remove baking pans and pastry from refrigerator. Brush pastry with egg wash. Place on pans egg side down. Brush top with egg wash and sprinkle on remaining fennel seeds. Bake in a preheated 450°F oven for 12 minutes. Reduce heat to 375°F and continue baking for about 30 minutes. Serves 4. ■

## TIPS

- While most brands are made with vegetable shortening, all-butter puff pastry is far superior and is available in supermarkets and by mail order from Dufour Pastry Kitchens (212-929-2800).
- Puff pastry won't stick to a cold, lightly floured work surface—roll it out on a plastic cutting board that has been placed in the freezer for five minutes.
- Refrigerate rolled pastry and fillings for at least 30 minutes before baking to ensure a flaky crust.
- Bake pastry until it is firm, dry to the touch, and a deep golden brown color.
- Re-roll unused scraps of pastry, wrap in plastic, and freeze to use later.



Writer: Joh
Photographer: Joshua
Producer: Colle



A glass sculpture by ar
Chihuly entitled *Crystal*
greets visitors in the m
lobby of the new Mand
Oriental Hotel in New

# East Meets West

## The Mandarin Oriental combines a taste of the Far East with an unmatched view of New York in its brand-new Manhattan hotel



IT'S REALLY ALL ABOUT THE VIEWS.

You can talk about the chic restaurant, the luxurious spa, the inventively decorated rooms, the stylish, apartment-like suites, and the accessible midtown Manhattan location all you want. But at the end of the day, it comes down to the views.

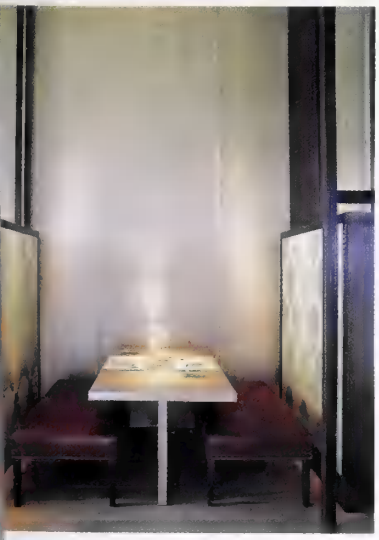
Sweeping vistas are just about everywhere you turn at the Mandarin Oriental New York, which opened on the city's West Side in November. Located high above Columbus Circle at the southern edge of Central Park, the views are panoramic—stretching across Midtown to the East Side, and across the Hudson River to the West. The hotel occupies 19 floors in one of two high-rise towers in the new Time Warner Center, a mammoth complex that now serves as world headquarters for the media giant.

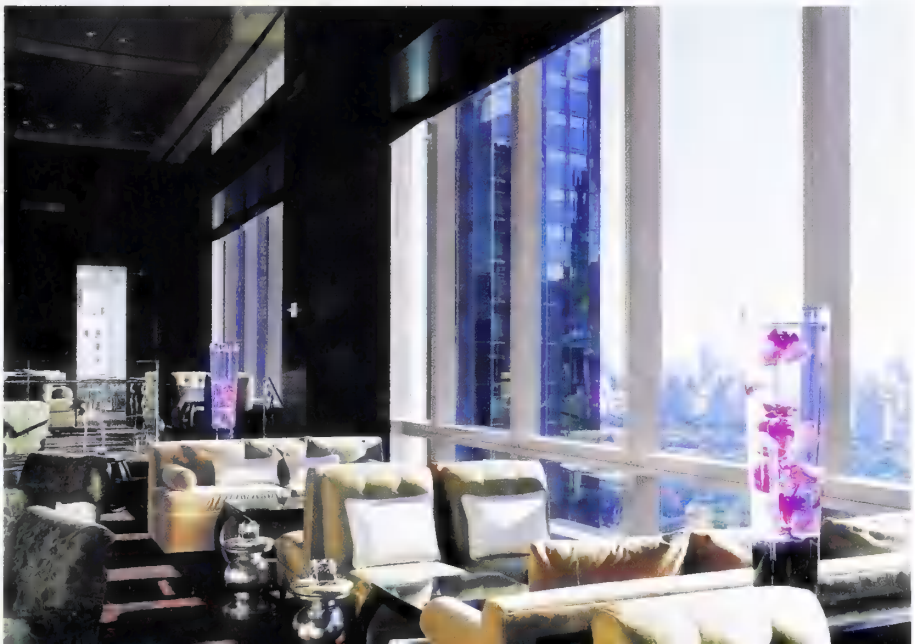
From the hotel's front entrance, visitors are whisked up to the main lobby on the 35th floor. All the 203 rooms and 48 suites are located on floors 36 through 54, providing a high enough perch to afford the scenery below.

This being the Mandarin Oriental, it's no surprise that chinoiserie is the order of the day in the overall design scheme. Its touches are everywhere, but they don't overwhelm.

"The hotel has to whisper the Orient, but it doesn't have to club you over the head with it," says Sandra Cortner, senior associate at HBA/Hirsch Bedner Associates, the firm that designed all the rooms and suites. >

Left: Tables at the hotel's restaurant, Asiate, look out over a wide expanse of New York's Upper West Side, including Central Park. Below left: One of Asiate's four sleek booths provides diners with privacy. Below: The Lobby Lounge sports sofas and chairs by Century Furniture.









"The design is contemporary and clean it lends itself to Oriental sensibilities."

The restaurant and bar, designed by Chi, are located off the main lobby. Th taurant, Asiate, offers a menu that tak Asian approach to Western-style cookir

There is also a health spa that is s encompassing that some guests wi tempted to spend their entire stay there

The hotel's owners say their goal is to alongside the city's other great hotels in fort, style, and service. They'll probabl ceed, too, but when it comes to giving g all of New York from their bedroom win the Mandarin Oriental has them all bea

*For reservations at the Mandarin Orienta New York, call 866-801-8880.*

Above: Suites at the Mandarin Oriental look over Central Park. The black table is by Bench and the chairs, covered in fabric by Kravet, a from Century Furniture. Left: A standard guest room has subtle touches of chinoiserie and a custom sofa designed by Hirsch Bedner Asso for lounging and taking in the cityscape.



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ine litter. So it helps keep your home as fresh as all outdoors.
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# taking control of household mold



You may not realize it, but mold is virtually everywhere. According to an extensive study recently conducted at the University of Arizona, no home is free from mold. That's because it's almost impossible to stop mold spores from entering your house. They come in on your shoes and clothing, on pet fur, through doors and windows, and they take up residence quickly and comfortably, thriving especially well in damp, warm, and humid areas like basements, kitchens, and bathrooms. Molds are microscopic fungi (more than 1.5 million different species exist) that live and grow year-round. Most ordinary mold is invisible, but left unchecked, it can develop into black or brown spots on your shower curtain, around tubs and showers, and under cabinets. These are actually tiny spore-producing "colonies" that can release millions of spores throughout your living environment, triggering potentially serious respiratory problems. The good news? It's relatively easy to make your home inhospitable to mold. To get mold and mildew at their roots and prevent colonies from forming, try Tilex® Mildew Root Penetrator and Remover. Look to Martha Stewart Everyday™ for new kitchen and bath accessories.

## Tips for Reducing Indoor Mold and Mildew from The Asthma and Allergy Foundation of Amer

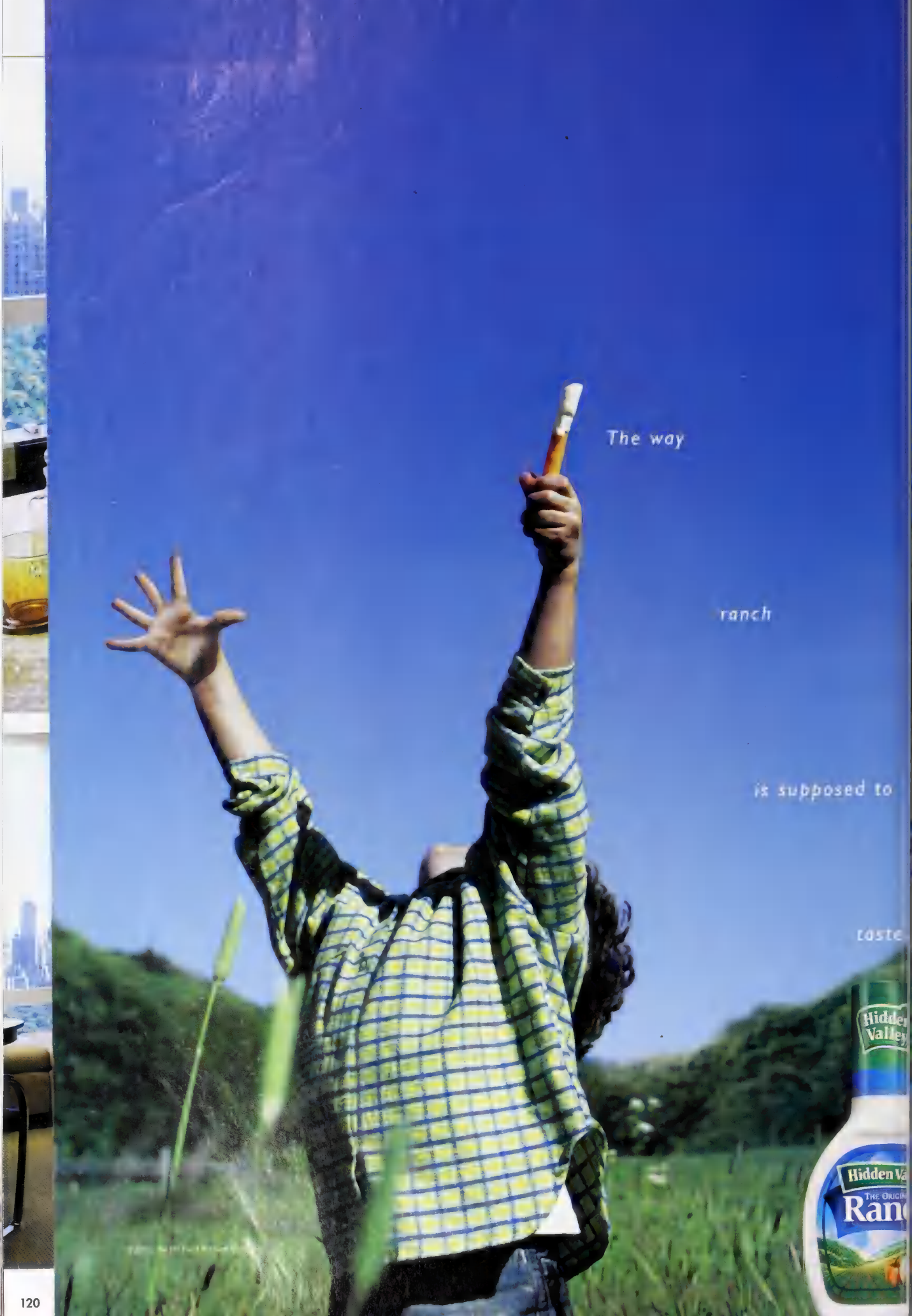
- Keep humidity levels low (below 40%) through good ventilation, especially in kitchens and bathrooms. Air conditioning with a HEPA filter (high efficiency particulate) will help trap spores before they reach you.
- Quickly repair any plumbing leaks.
- Do not carpet bathrooms and basements.
- Make sure your home has adequate ventilation.
- Clean hard surfaces regularly with mold-killing products. Fungi thrive on the [illegible] coat surfaces like tile, grou and shower curtains.
- Allergy or asthma [illegible] can be particularly sensitive to cleaning products and should avoid direct [illegible]. Allow ar to properly ventilate before entry and always follow all precautions and [illegible] directions before use.






**colds or mold?** Stuffy, runny noses, coughing, irritated eyes, wheezing and s may feel like signs of a cold. But these are also symptoms of many types of allergies, ir allergic reactions to mold. The symptoms of mold allergy are very similar to the symp other allergies. But unlike pollens or grasses, indoor molds are year-round. Mold spo deposit in the nose and lungs, triggering a range of allergic symptoms. Like the comm allergies cannot be cured. But they can be managed. Controlling triggers, like household is the first and most important step. "A home environment where there is constant e to allergens, like common indoor molds, can be very unhealthy for allergy and sufferers," says DR. JAY PORTNOY, CHIEF OF ALLERGY AND IMMUNOLOGY AT CHILDREN'S MERCY IN KANSAS CITY, MO. "Regular cleaning with a bleach-based product proven to kill m effectively reduce exposure to the allergens."


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e enough to purify drinking water.
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**rs; (M) manufacturer or distributor; (C) custom**
**designer, unless otherwise noted.**
T MENTIONED ARE FROM OWNER'S COLLECTION.

### SUN SHINE

*rer:* **Furniture Masters** (T); 718-599-0771. *Fabrics*
*s (top to bottom):* **Eaton Stripe fabric**—Colefax &
hrough Cowtan & Tout (T); 212-753-4488. **Clar-**
**ir** by Michael S. Smith—John Rosselli & Asso-
T); 212-593-2060. **Deauville fabric**—Quadrille
-753-2995. **Villa wooden dining chair** designed
ndo Diaz-Azcuy—McGuire (M); 800-662-4847.
**fabric**—Fonthill (T); 212-755-6700. **Bilger game**
Kerry Joyce for Dessin Fournir—Jerry Pair (T);
9001. *Page 32:* **Bamboo Print fabric** from Rose
Melrose House—Holly Hunt New York (T); 212-
5. **Large tufted chair** from Rose Tarlow-Melrose
-Holly Hunt New York, see above. **Gramercy**
**fabric** by Michael Devine—A.M. Collections
-625-2616. **Scalloped chair** from the Barbara
llection—Baker Furniture (M); 800-592-2537.
**Check II fabric**—J. Robert Scott (T); 212-755-
**thesda occasional chair** by Sally Sirkin Lewis—
Scott, see above.

### MBARRASSMENT OF RICHES

**Frank DelleDonne**; 908-598-1670. **Chandelier**—
Designs (T); 336-887-5666. **Wallpaper**—Farrow &
); 212-752-5544. **Carpeting**—Major Mills (T); 732-
. **Chair and ottoman fabric**—Manuel Canovas (T);
6900. **Roman shades**—L&G Decorator Workroom
347-0305. **Headboard fabric**—Nancy Corzine (T);
8340. **Bedding,** Belle Notte—Chester County
ngs (R); 908-879-4288. **Bench fabric**—Cowtan
T); 212-753-4488. **Metal Table**—Walters Wicker
758-0472. **Louis XVI–style desk**—Côté France
684-0707. **Floral arrangements**—Laura Claire (R);
3899.

### PE HATCH

**Jay Jeffers,** Jeffers Design Group; 415-934-8088;
1423. *Web site:* www.JeffersDesignGroup.com.
Circles on velvet; **drapery fabric,** Beads on Silk—
& Paul (T); 215-508-0800.

### AND HEARTY

**e,** 29402 Spa Havens Way, Vista, CA 92084; 866-
. *Web site:* www.cal-a-vie.com.

### 2003 *HOUSE BEAUTIFUL* CELEBRITY OUSE

*ing designers:* **Kim Alexandriuk;** 310-394-8100. **Pat**
323-933-1091. **Michael Berman;** 323-933-0220. **Ste-**
**ck;** 310-838-8378. **Barclay Butera;** 949-650-8570.
**ke;** 310-659-1950. **David Desmond;** 323-650-0492.
**n Dinkel;** 310-278-3700. **Peter Dunham;** 323-848-
**aldo Fernandez**; 310-278-1803. **Kathryn Ireland;**
4351. **Mary McDonald;** 323-650-8891. **Rick and**
**Nassetta;** 949-448-9627. **Joe Nye;** 323-571-1848.
**Rheinstein;** 310-550-8900. **Mark Rios;** 323-634-
**uyler Samperton and Anna Hackathorn;** 323-655-
**kie Terrell;** 323-571-1622

*oom: Designer:* **Suzanne Rheinstein. Antiques;**
**ies; mirror; rug**—Hollyhock (R,T); 310-777-
**int**—Benjamin Moore (M); 800-672-4686. **Green**
**fabric,** Bechamel in Mantis—Rogers & Goffigon
Cowtan & Tout (T); 212-753-4488. **Sofa fabric,**
im in Alabaster—Larsen through Cowtan &
above. **Ottoman fabric,** Peking—Larsen through
& Tout, see above. **Curtain fabric,** Serenity in
Larsen through Cowtan & Tout, see above. *Entry-*
*airs hall: Designer:* **Joe Nye. Bench**—Thomasville
225-0265. **Rug**—Pashgian Bros. (R,T); 626-796-
*ning room: Designer* **Waldo Fernandez. Carpet,**
raw mat—McMullen's Japanese Antiques (R,T);
723. **Dining table; chairs; light fixture**—Waldo's
310-278-1803. **Tabletop**—Hermès (R); 800-441-
**tchstick shade**—Hunter Douglas (M); 800-937-
*estroom/bath: Designer:* **Peter Dunham. Four**
**d** (C). **Bed; Rajmata bed fabric; Udaipur curtain;**
**ic**—Peter Dunham through Thomas Lavin (T);
2456. **Mantel lamps,** vintage—Reborn (R,T); 310-
**Flooring,** jute—The Flooring Resource (T); 323-
**Bathroom wall fabric,** Fig leaf—Peter Dunham
Thomas Lavin, see above. **Sink, fixtures**—Kohler
456-4537. **Heated towel bar**—Carter Hardware
57-1940. **Shower enclosure**—Met-Tec (M); 818-
**Shower tile**—Waterworks (R); 800-998-2284.
*Designer* **Kathryn Ireland. Table lamp**—Kichler
875-4216. **Desk**—Thomasville, see above. *Mas-*
*om: Designer:* **Mary McDonald. Bed** (C). **Bed**
rette (R,MO); 800-353-7388. **Drapery fabric;**
**bed treatment fabric; upholstery fabric**—Ralph Lauren Home (M); 800-578-7656. **Lamps**—J.F. Chen Antiques (R,T); 323-655-6310. **Paint**—Ralph Lauren Paint (M); 800-379-7656. *Bathroom, women's dressing area: Designer* **Michael Berman. Oval tub**—BainUltra (M); 800-463-2187. **Faucets, sink fixtures**—Michael Berman for Rohl (R); 800-777-9762. **Chaise**—Michael Berman, see above. **Striped fabric,** chenille strip—Manuel Canovas (T); 212-647-6900. **Curtain fabric,** woven—Silk Trading Company (R,T); 323-954-9280. **Hanging light fixtures** (C)—Reborn Antiques, see above. **Vanity chair**—Michael Berman, see above. **Stools,** antique—J.F. Chen Antiques, see above. **Cabinetry**—Details (R,T); 310-659-1550. *Kitchen: Designer* **Jackie Terrell. Sinks**—Kohler, see above. **Refrigerators**—Sub-Zero (R); 800-222-7820. **Lighting**—Paul Ferrante (T); 323-653-4142. **Small appliances**—Cuisinart (M); 800-726-0190. **Rug**—Michaelian & Kohlberg (T); 310-360-8400. **Cabinetry,** custom—Wood-Mode through RoomScapes, (R,T); 949-448-9627. *Powder room Designers* **Anna Hackathorn, Schuyler Samperton. Mirror**—Chapman Radcliff (R,T); 310-659-8062. **Wall fabric,** Alberese in Robin's Egg on Powder Blue—Le Gracieux (T); 866-295-2905. *Guest Room and bathroom: Designer* **Elizabeth Dinkel. Sink**—Kallista (M); 888-452-5547. **Wicker chair**—McGuire (R,T); 800-662-4847. **Bathroom curtain fabric,** Pierre in tangerine—Angela Reeve (T); 323-585-4222. **Vanity seat fabric,** Mandarin in beige—Manuel Canovas (T); 212-647-6900. **Coral rug**—Asha Carpets (R,T); 914-645-1262. **Headboard and curtain fabric,** Talpa Wool—Jane Churchill through Cowtan & Tout, see above. **Bed linens,** Marcello—Sferra Bros. (R,T); 732-225-6290. **Bed cover**—E. Braun (R,T); 212-838-0650. **Wallpaper,** Bambu Treillage in sky blue—Christopher Norman (T); 310-854-3838. *Outdoor living room: Designer* **Tim Clarke. Grill and Refrigerator**—KitchenAid (M); 800-422-1230. **Seating,** Poolside Collection—Sutherland (M); 800-717-8325. **Fabric,** cotton duck—Perennials through Sutherland, see above. **Vintage clockface table, Mirror**—Downtown (R,T); 310-652-7461. **Tables**—Sutherland, see above. **Planters,** vintage—Tim Clarke, see above. *Laundry room: Designer* **David Desmond. Appliances**—LG Electronics (M); 201-816-2000. *Family room: Designer* **Kim Alexandriuk. Sofa, club chairs** (C). **Sofa, club chair fabric,** Bronzino—Cowtan & Tout, see above. **Curtain fabric,** Marquesa—Cowtan & Tout, see above. **Carpet,** antique—Y&B Bolour (R,T); 310-274-6719. *Guest suite, bathroom: Designer* **Barclay Butera. Vanities, Mirror,** Barbara Barry Collection—Kallista, see above. **Wallpaper,** Atelier Toile—Ralph Lauren, see above. **Roman shade fabric,** striped cotton—Ralph Lauren, see above. **Curtain fabric,** Ocean Palazzo—Barclay Butera, see above. **Bed** (C). **Striped wallpaper**—Ralph Lauren, see above. **Bed linens,** hand-embroidered—Nancy Stanley Waud Fine Linens (T); 310-273-3690.

### 70 HOLLYWOOD TECHNICOLOR

*Pages 70 to 77. Designer* **Jeffrey Marks;** 310-207-2222. *Web site:* www.jam-design.com. *Living room:* **Sofa fabric,** Elegance in Kelly green #E 26304—Savel through Sloan Miyasato (T); 415-431-1465. **Coffee table**—Japanache (R,T); 310-657-0155. **Chair,** John Hutton—Sutherland (T); 214-638-4161. **Upholstered chair fabric,** floral in yellow—Bennison (T); 212-223-0373. **Vase**—J.F. Chen Antiques (R,T); 323-655-6310. **Chinese box**—Joyce MacRae Antiques & Design (R,T); 310-360-6822. *Bedroom terrace:* **Upholstery fabric**—Sunbrella (M); 800-788-4413. *Dining room:* **Chairs** (C)—Rose Tarlow-Melrose House (T); 323-651-2202. **Chair fabric,** Queen Anne Rust Very Intense, #2130-01—Chelsea Textiles (T); 212-319-5804. **Light fixture,** Paris Chandelier—Holly Hunt (T); 212-755-6555. **Bench fabric,** Silk vert #233-T—Kohli Silk (M); 866-805-2929. **Glass candlesticks**—Pottery Barn (R,MO); 800-922-5507. *Game area:* **Wing chair fabric**—Andrew Martin (R,T); 011-44-20-7225-5100. *Home office:* **Medicine cabinet**—Modern Living (R,T); 310-657-8775. *Hallway:* **Striped runner,** custom—Decorative Carpets (R,T,M); 310-859-6333. **Table skirt fabric,** custom—Silk Trading (R,T); 800-854-0396. *Living room:* **Ottoman fabric,** suede—Clarence House (T); 800-803-2850. **Wicker tray**—Waldo Collection (T); 310-278-5786. *Bedroom:* **Curtains,** Palma #1414—Manuel Canovas through Cowtan & Tout (T); 212-753-4488. **Antique chaise fabric,** wool linen—Rogers & Goffigon (T); 212-888-3242. **Sisal flooring,** Silver DM-MG 8933—Decorative Carpets, see above. **Headboard fabric,** velvet—Gretchen Bellinger (T); 518-235-2828. **Glass lamp base**—Downtown (R,T); 310-652-7461. **Shade,** custom—Reborn Antiques (R,T); 310-289-7785. *Guest bedroom:* **Headboard fabric,** Kesa #4508-30—Manuel Canovas, see above. **Walls; chair fabric,** stripe—Rogers & Goffigon, see above. **Rug**—J. Iloulian rugs (R,T); 323-651-1444.

### 78 STAR QUALITY

*Pages 78 to 83. Designer* **Robin Bell, McMillen;** 212-753-5600. *Living room:* **Sofa,** custom by Eliomar Garces—Dona Francesca (R); 323-934-7128. **Sofa fabric,** white cotton duck—Arabelle (T); 800-759-9808. **Large brass candleholder**—Hollyhock (R,T); 310-777-0100. **Greek pottery table lamp**—Vaughan (T); 212-319-7070. **Paisley lap robe**—Restoration Hardware (R,MO); 800-762-1005. *Study:* **Ceiling lantern,** Brighton Pavillion—John Rosselli (T); 212-772-2137. **Bookshelves**—IKEA (R,MO); 800-434-4532. **Antique bamboo table**—Hollyhock, see above. **Desk lamp; table fan; curtain tiebacks**—Restoration Hardware, see above. *Bedroom:* **Button back chair** in red linen, Robin—Hollyhock, see above. **Headboard and dust skirt,** custom by Eliomar Garces—Dona Francesca, see above. **Cotton sheets and shams,**Francesca; **Bari Italian piqué blanket cover**—Sferra Bros. (R,T); 732-225-6290. **Red cashmere throw**—Hollyhock, see above. **Linen lampshades**—Oriental Lampshade Co. (R,T); 212-832-8190. *Dining room:* **Antique rattan café chairs; bamboo armchairs; bamboo flatware; purple crystal carafe and goblets,** William Yeoward; **dinnerware,** Isis—Hollyhock, see above.

### HIS & HIS ALONE

*Pages 88 to 93. Designer* **James Lumsden;** 310-276-5640. *Living room:* **Large wool dhurrie rug**—Sewelson's Carpets (T,M); 310-248-4410. **Floor tile**—Fireclay Tile (R,T,M); 408-275-1182. **Sofa** (C). **Sofa fabric,** red wool—J. Robert Scott (T); 310-680-4300. **Imperial Palace tea table**—Las Palmas Collection (T); 310-858-6408. **Striped chair**—St. Denis (T); 323-933-1001. **Striped chair fabric**—Osborne & Little (T); 310-659-7667. **Rattan stools**—McGuire (R,T); 800-662-4847. **Tufted chaise,** Bolton—Las Palmas Collection, see above. **Tufted chaise fabric, Platinum ribbed silk**—Silk Dynasty (T); 650-903-0078. **Portuguese floor lamps**—Las Palmas Collection, see above. *Dining room:* **Chairs,** Kingsford—Las Palmas Collection, see above. **Table** (C). **Walls,** custom—Matthew Menger; 323-464-1040. *Library:* Writing table, **Merino**—Las Palmas Collection, see above. **Pollock desk chairs**—Knoll (R,T,M); 212-343-4000. **Rug runner**—Sewelson's Carpets, see above. **Mirror**—Don Lewis; 323-656-2138. **Floor tile,** Mexican terra cotta—Country Floors (R,T,M); 310-657-0510. *Bedroom:* **Venetian bed; bench; settee**—Las Palmas Collection, see above. **Pages fabric**—Glant (T); 206-725-4444. *Hallway:* **Table,** Southwick—Las Palmas Collection, see above.

### LOOKOUT OVER L.A.

*Pages 94 to 99. Designer* **Darryl Wilson Design;** 323-822-0770. *Landscape architecture:* Darryl Wilson Design, see above. *Flowers throughout:* **Krislyn Meyer;** 213-627-7862. *Front exterior:* **House numbers**—Details (R); 310-659-1550. *Living room:* **Sofa,** B&B Italia (M); 800-872-1697. **Shag rug**—Flooring Resource Group (M); 909-593-9893. **Fur throw**—Scandia Down Shops (R); 310-274-6925. *Den:* **Shag olive throw**—Scandia Down Shops, see above. *Outdoors:* **Chaise lounges and table** by Richard Schultz—Jules Seltzer (R); 310-274-7243. **Clear plastic chairs**—Kartell (R,M); 310-271-0178. **Pool tile**—Dal Tile (M); 310-559-8680.

### 100 CHARACTER BUILDING

*Pages 100-107. Designer* **Tim Clarke;** 310-659-1950. *Sunroom:* **Highback chairs; paisley fabric; settee**—Brenda Antin (R,T); 323-934-8451. **Curtain fabric; handkerchief linen**—Rogers & Goffigon (T); 212-888-3242. **Stool**—J.F. Chen Antiques (R,T); 323-655-6310. **Carpet**—Rugs & Art (R,T); 310-247-1176. **Cane and bamboo armchair**—Tim Clarke, see above. *Porch:* **Rattan furniture; upholstery fabric**—Brenda Antin, see above. *Studio:* **Wallpaper,** Amazon des Plaintaines—First Editions (T); 212-355-1150. **Rattan armchairs**—Palacek (M,T); 800-274-7730. **Carpet,** seagrass—Designer Floor Coverings (R,T); 310-274-9857. *Kitchen:* **Pot rack**—Ann-Morris Antiques (T); 212-755-3308. *Child's bedroom:* **Carpet**—Woodard & Greenstein (R,T); 800-332-7847. *Staircase:* **Runner**—Woodard & Greenstein, see above.

### 108 PASTRY MAGIC

*Pages 108 to 111. Fish pie:* **Picardie glasses**—The Terence Conran Shop (R,MO); 212-755-9079. **Lion's-head soup terrine**—Emile Henry (M); 302-326-4800. **Pewter tray**—Sentimento (T); 212-750-3111. **Old English thread flatware**—James Robinson (R); 212-752-6166. **White dinner plates**—Wedgwood (M); 800-955-1550. **Lavender napkins**—Sferra Bros. (M); 732-225-6290. **Hand-painted wallpaper:** Gaia #1271 in Chinese New Year; Gaia #1274 in bamboo lattice—Studio E (T); 212-244-2800. *No-fuss vegetable pie:* **Oenology Collection beer mugs**—Baccarat (M); 800-777-0100. *Vegetable biriani:* **Flatware**—The Terence Conran Shop, see above. **Oval baker**—All-Clad (M); 800-255-2523. **Spices**—Adriana's Caravan (R); 800-316-0820. ■

### CORRECTION

The photographer credit in the December story "How to...Add Holiday Sparkle," on page 38, was inadvertently ommitted. The photographer was Ann Stratton.

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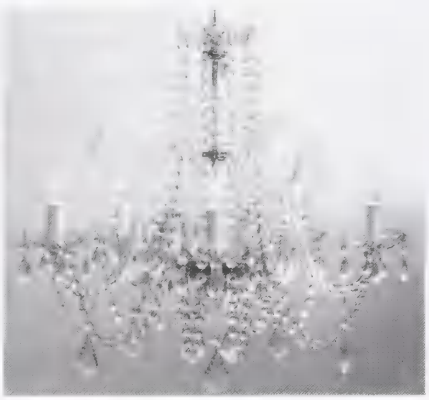
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# Personality Pieces

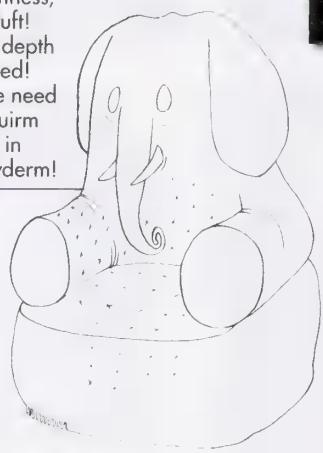
In *House Beautiful*'s January 1943 issue, artist Saul Steinberg showed readers how to psychoanalyze their furniture



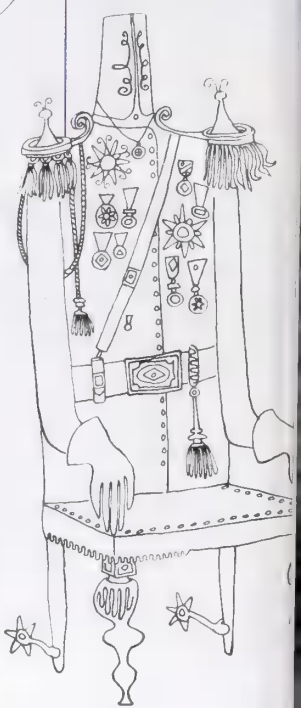


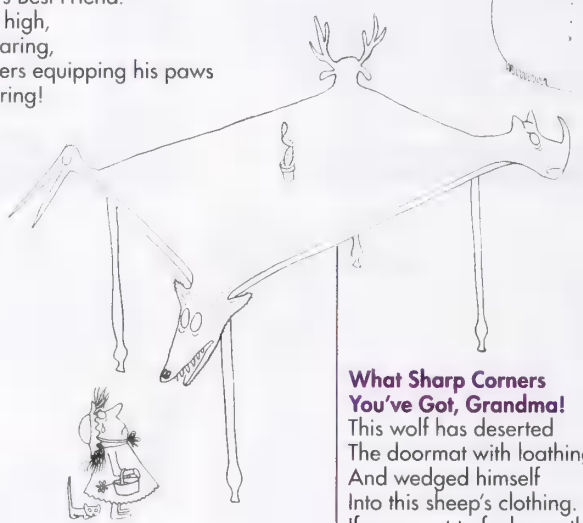

**Ready Rover**
Ready Rover,
May his tribe never end,
Is the kind of a table
Who is Man's Best Friend.
Pile his back high,
Rover's not caring,
And the casters equipping his paws
Are Ball-Bearing!

**Gentle Jumbo**
Ah, Velvet softness,
Replete with tuft!
Ah, cushiony depth
And overstuffed!
Who feels the need
To twist or squirm
When folded in
Such a pachyderm!



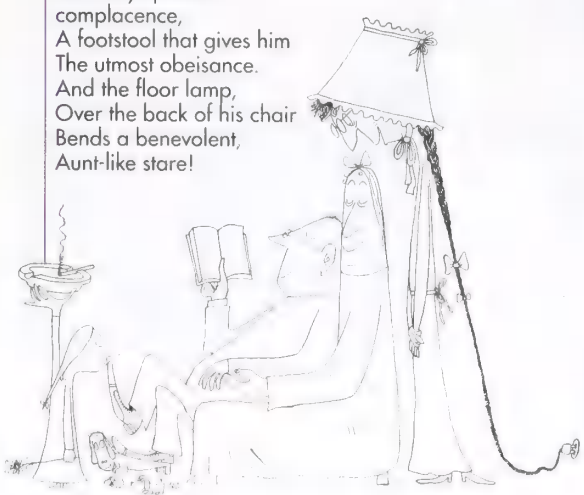
**General Inutility**
Nobody knows
What this eyesore is for.
He just seems to be part
Of a pompous décor—
Bedecked and be-carved
And bedizened, it's true
And when you get up
His imprint's on you!

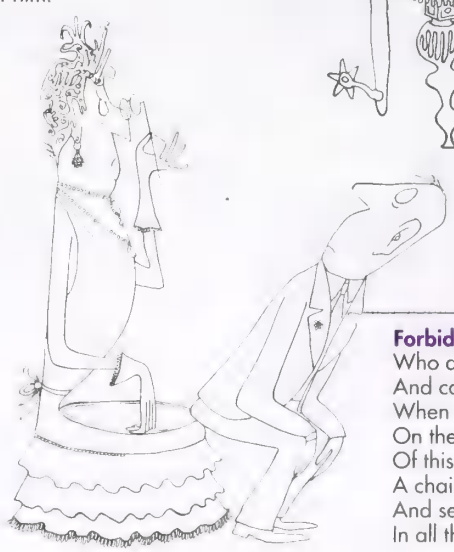




**What Sharp Corners You've Got, Grandma!**
This wolf has deserted
The doormat with loathing
And wedged himself
Into this sheep's clothing.
If you want to feel something
Really grim
Just lean against
A corner of him.

**Happy Family**
This fortunate citizen,
(He can be no other)
Has an armchair that loves him
Just like his own mother,
A commodious ash tray
That stays put with
complacence,
A footstool that gives him
The utmost obeisance.
And the floor lamp,
Over the back of his chair
Bends a benevolent,
Aunt-like stare!





**Forbidding Fanny**
Who doesn't feel cautio
And caught in a trap
When he has to sit dow
On the hard-bitten lap
Of this dowager duche
A chair that makes face
And seems to stick out
In all the wrong places.

March

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MARCH 2004

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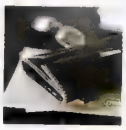
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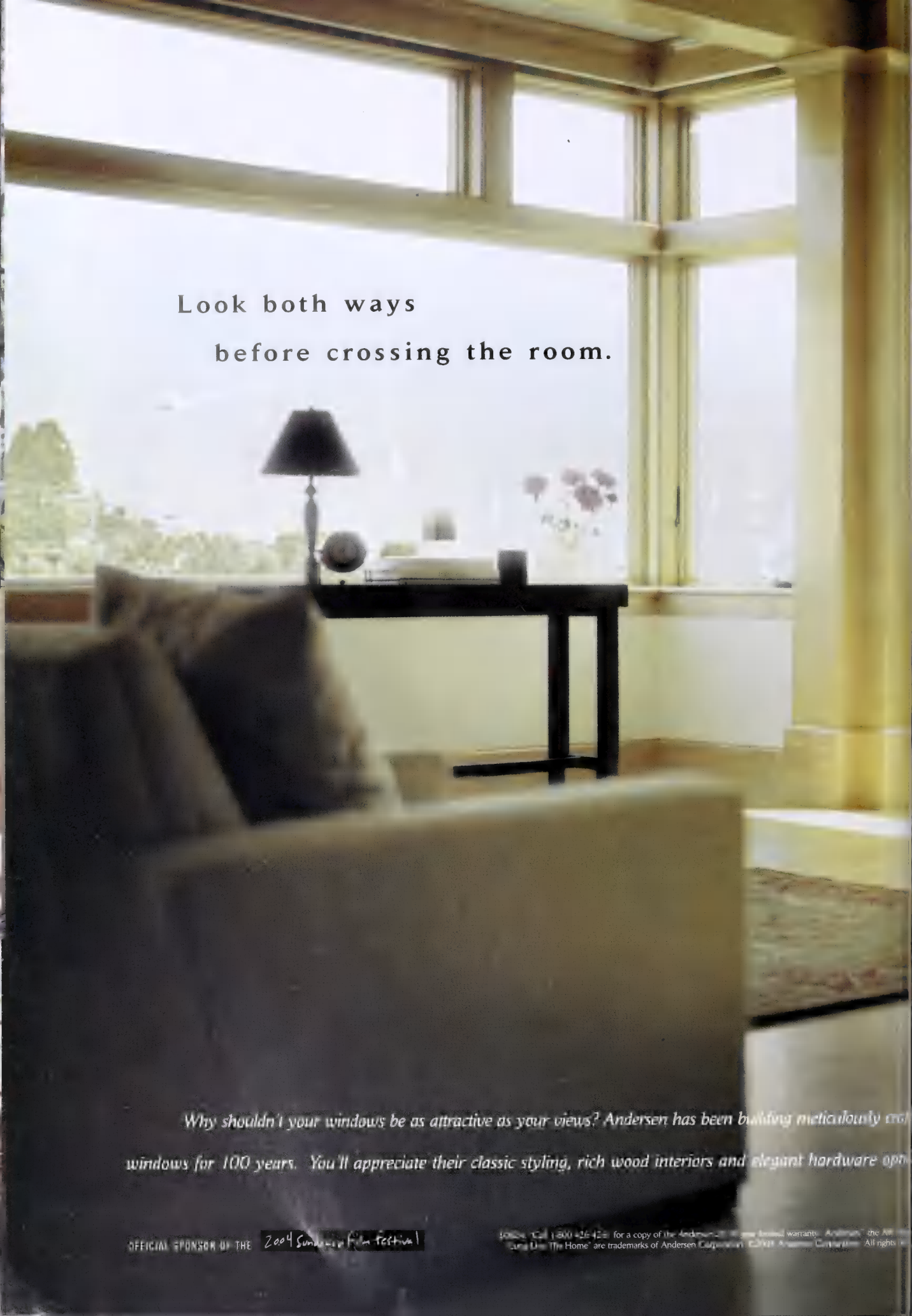


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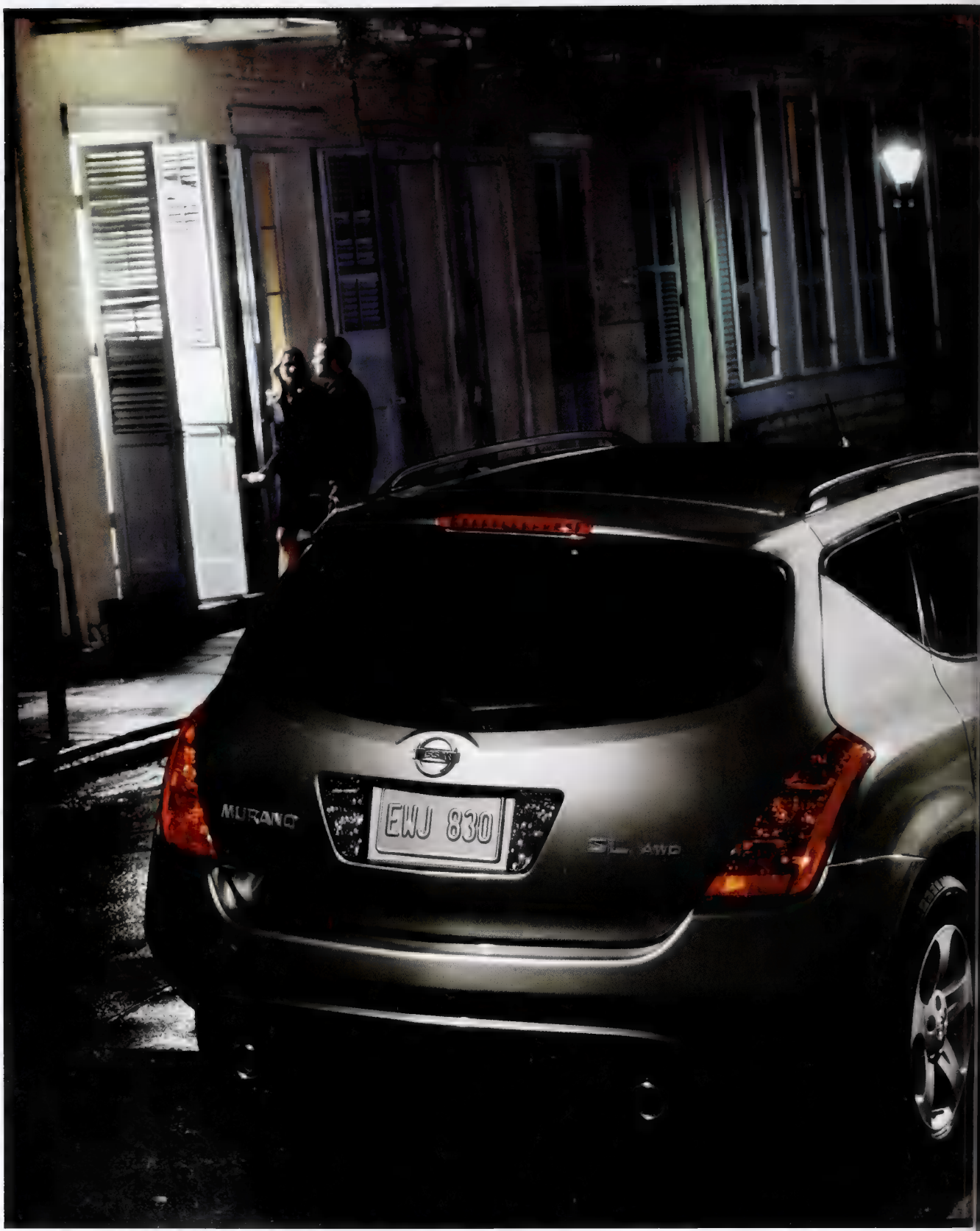
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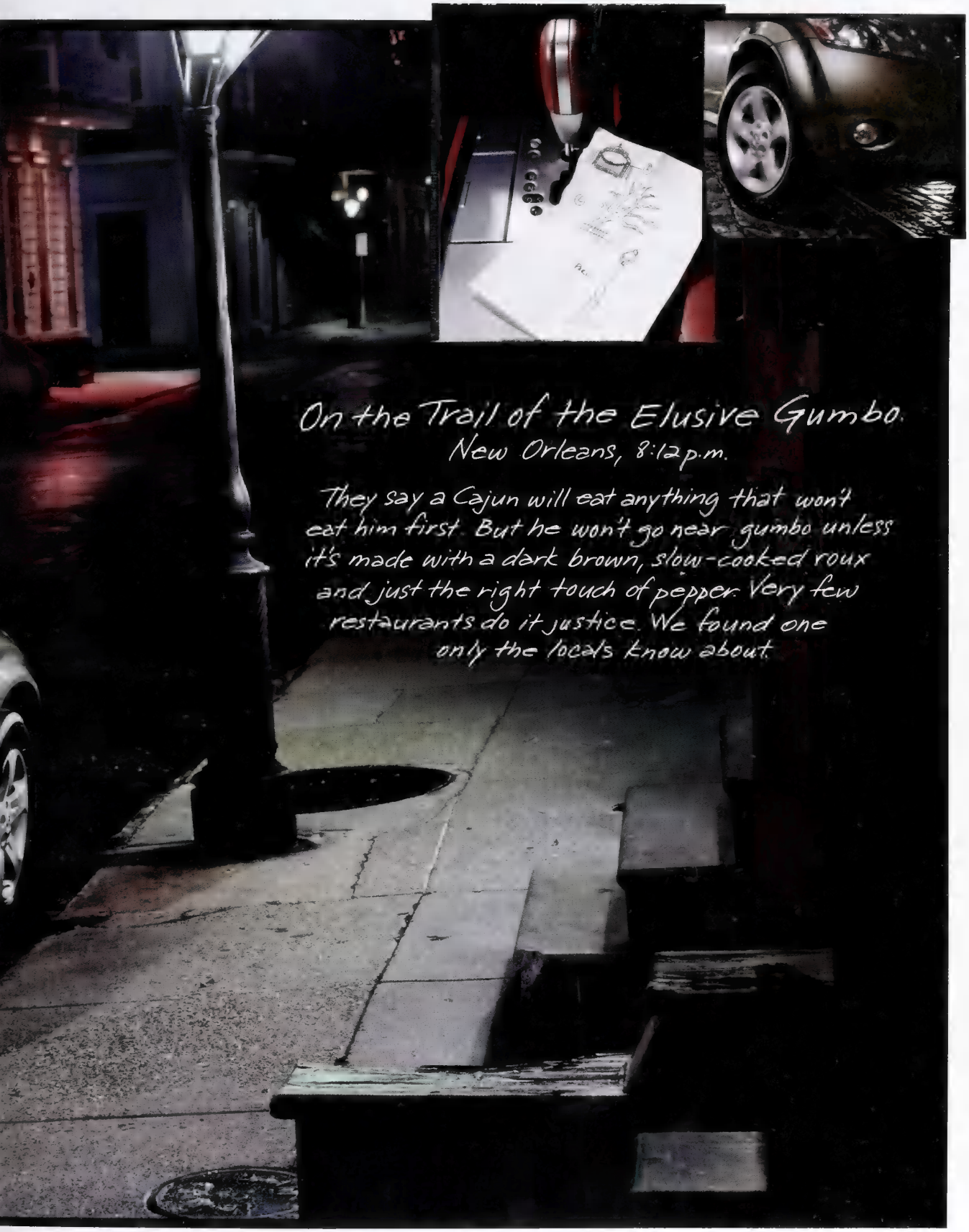

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House Beautiful

# FEATURES

## MARCH

**74 Southern Charm**
Designer Sam Blount retains a master's touch in a New Orleans house originally decorated by the legendary Billy Baldwin.
By Patrick Dunne

**84 High on L.A.**
Larry and Beverly McGuire Schnur's modern house is bursting with color and offers a wondrous view of the City of Angels.
By Christine Pittel

**92 Primary Colors**
Victoria Klein brings an eclectic mix of decorating ideas to the house she shares with her husband, writer Joe Klein, and their children in suburban New York.
By Donna Paul

**102 Opposites Attract**
A traditional Tudor house in Washington, D.C., sports a surprisingly contemporary interior, thanks to designer Alison Spear.
By Stephen Henderson

**110 Oscar's Touch**
Renowned for his clothing and furniture lines, famed designer Oscar de la Renta turns his considerable talents to a new fabric collection.
By Ted Loos

**120 Hot Potatoes**
Potato dishes are easy to prepare and much more versatile than you might think.
By Mary-Ellen Weinrib

**ON THE COVER**
Timeless decorating in the drawing room of a 19th-century house in New Orleans's fabled Garden District.
Photograph by Michel Arnaud

**This page: The entry foyer of a Washington, D.C., house features oversized floor tiles of white Tassos marble and black absolute Zimbabwe granite.**

# 230 HORSEPOWER. H
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FIG. 1: IT'S GOT 24 OF THESE BAD BOYS.

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FIG. 2: BRING ON THE CHOCOLATE!

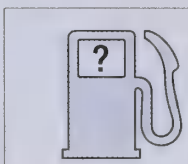



FIG. 3: DO YOU KNOW W
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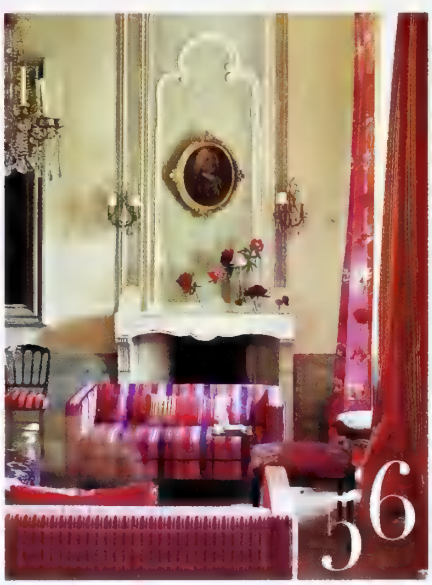
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## Wow Factor

I have been reading interior design magazines for years and rather than keep every issue, I tear out the pages I find inspiring for future decorating endeavors. I found I tore out a good portion of the January issue, including the article featuring Eric Cohler's apartment ["Small on Space, Big on Comfort"]. I pored over every detail written about the small space in which Cohler is nevertheless living large. I've never been a fan of a particular decorator, but I admire his work so much I'd love to see more in the future.

*Danielle Bournos*
*via e-mail*

## Space Case

The January issue was one of my favorites. I live in a small apartment so it's nice to see when a national magazine like yours devotes coverage to homes that aren't mansions. The tips were incredible—I have already implemented a few and think they make a big difference. I also really liked the feature on Michael and Alexandra Misczynski; the bright ways they used the space they have will give me ideas for months.

*P. Moore*
*San Francisco, California*

*Do you have a decorating problem you can't solve? Write and let us know. We might choose your project for a future "Problem Solvers" column. Include non-returnable photos of the room that illustrate the problem. Address correspondence to: Problem Solvers, House Beautiful, 1700 Broadway, 29th Floor, New York, NY 10019.*

*Please send all other correspondence to hbmail@hearst.com or to Letters, House Beautiful, 1700 Broadway, 29th floor, New York, NY 10019. Be sure to include a daytime telephone number. Letters may be edited for clarity and length.*





### Patrick Dunne

A cultural historian and antiquarian by trade, Editor at Large Dunne ("Southern Charm," page 74) is a consultant on decorating and collecting as well as the proprietor of Lucullus, a New Orleans shop specializing in culinary antiques. His articles have appeared in *Southern Accents, Preservation,* and *Coastal Living.* He is the author of *The Epicurean Collector* (Bulfinch).

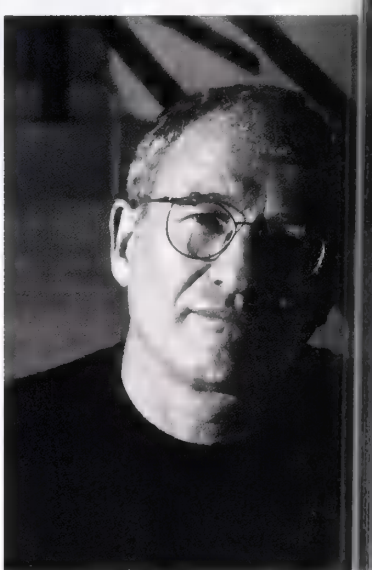


### Donna Paul

"The exotic mix of textiles, obj and personal collections totally merized me—I was totally smitt soon as I walked though the d says Paul of her visit to the house ("Primary Colors," page 9 writer and photographer based in York, Paul has contributed to *In Design, Departures,* and *The New Times.* She also is the author of *Home Office Book* (Artisan).

### Michel Arnaud

Since moving to New York ten years ago, French-born photographer Arnaud ("Southern Charm," page 74) has become a regular contributor of interiors and portraits to *Harper's Bazaar, Town & Country,* and *InStyle.* His book, *Nashville: Pilgrims of Guitar Town* (Stewart, Tabori & Chang) is a compilation of portraits of country music figures. His work is also featured in *Expecting Style* (Bulfinch) and *Mastering Simplicity* (John Wiley & Sons), a cookbook by chef Christian Delouvrier of Lespinasse.



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# Media Savvy

Susannah Meadows, a writer for *Newsweek,* called me recently to say that she had noticed more televisions showing up in the interiors that we feature in *House Beautiful.* She asked whether this was a trend. I told her I'm glad she noticed. The fact is, decorators are beginning to embrace technology in a way they haven't before now. No longer are all those TVs being hidden in armoires, or—as is often the case—quietly moved out of the way during a magazine photo shoot.

I'm reminded of a quote we published last fall from New York designer Bunny Williams: "Media is in," she said. "Everyone wants a comfortable family room with large televisions." Much of this has to do with the new flat plasma screens, which are being used almost like works of art in rooms, or attached beneath cabinets in kitchens. Home offices, making use of flat computer screens, have also become common.

Technology has reached a point where these gadgets can be used almost like accent pieces, as long as they don't overwhelm the room, and as long as they're in the right room. Even with flat screens, I don't think you want a TV to be the focal point of your living room.

A day or so after I received the call from *Newsweek,* my daughter Madison brought home her latest report card from the third grade. Once again, she received high marks for her reading ability—which is a source of great pride in our household. As her father, I'm quick to brag about the fact that she has always loved books, even in the face of so many other diversions that many of us adults never had as children.

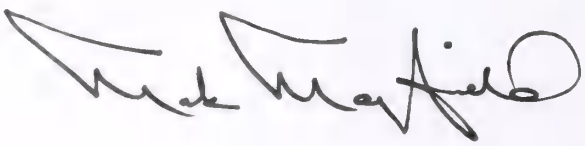
When I grew up, there was one TV set in the house with just three or four channels, no home computers, no VCRs or DVD players, no PlayStation, and no Nintendo. Now, it dawns on me (I hesitate to say) that I have five TVs in my house, including one in an armoire. They are hooked up to a cable TV service that offers a hundred channels. We also have a high-speed cable computer modem, and Madison owns a PlayStation and a Nintendo, although she tells me the Nintendo is now on the blink (which is a fortunate turn of events). Nevertheless, as long as she spends more time with her nose in a book than she does playing video games, I'm fine with the PlayStation. (And I've been known to play a few video games myself).



Still, I marvel at the decision by Christine Pittel, our senior editor, to forgo any television in her household. When Christine's television broke down five years ago, she and her husband, writer Joseph Giovannini, decided not to have it fixed or replaced. And the chief beneficiary of this has been their charming nine-year-old daughter, Isabella, who already has her parents' gift for writing—and no doubt has honed her skills in an atmosphere of no television.

Whether your children watch too much TV, or none at all, chances are they will turn out just fine. Madison certainly spends her fair share of time in front of the TV or computer, but she can also be found every night with a book in her hand just before bedtime. (I must admit, however, that her last book, something about a mouse named Hermux, did not seem like such riveting stuff.) Nevertheless, it was a book, and it was read—and that's just fine by me.

Cheers,



Mark Mayfield

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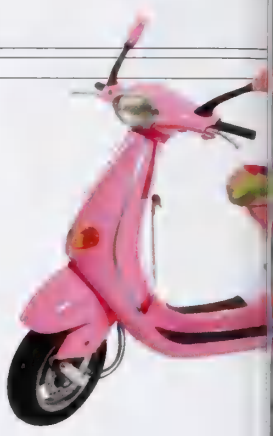
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## WELCOME TO *TOWN*

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## FLOWER POWER

Indulge your label obsession with a fashion accessory that will *really* take you places: a Coach-designed Vespa. In a partnership to mark the release of the leather purveyor's spring collection of eyewear, Coach creative director Reed Krakoff has conceived a li nine scooters complete with matching helmets. Models incl bike emblazoned with the Coach Signature black-on-black motif, a version outfitted with sherbet-colored stripes, an Poppy Vespa pictured here, replete with bright pink petal leaves stitched in rich suede (a matching line of Poppy hand and accessories will also be released this spring). Models st $2,999 plus customization. *Coach Vespa; 866-262-2440.*

## SKETCHES BY HADLEY

If you've ever wondered how great designers approach a new project, now you can find out. Until May 1, you can view more than 75 original drawings and sketches by Albert Hadley, the dean of American designers, in an exhibition at the Gallery of New York School of Interior Design.

Entitled "Albert Hadley: Drawings and the Design Process," the exhibit is for professional decorators and students as well as the general public. Organizers say the goal is to demonstrate the importance of drawing in the design process.

"Some people make lists," Hadley says. "I sketch. The material in this show—I'm tempted to call them scribbles—are records of ideas, design shorthand. If one assumes clarity is key to good design, then my scribbles attempt to work it all out. Sketching is an invaluable tool that helps me visualize the final product."

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## PILLOW TALK

There's a new Web site where buyers can find just about any kind of decorative pillow—in three different sizes—to fit almost any kind of design motif or color scheme. The address is *www.beautifulpillows.net* and it's the brainchild of Washington, D.C.–based designer David Mitchell and two partners. New pillows from other top designers will also be available in the future. Check it out.

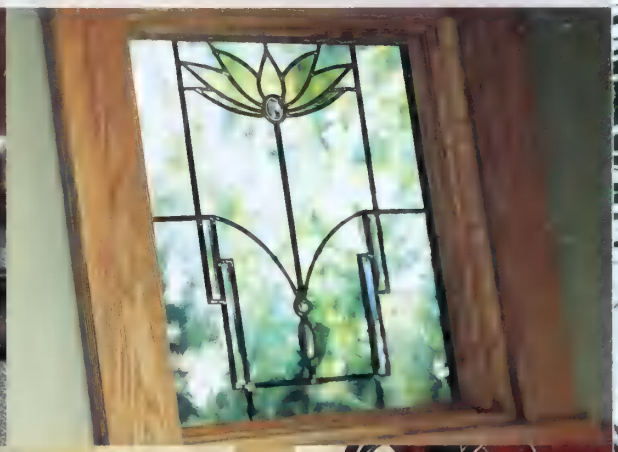






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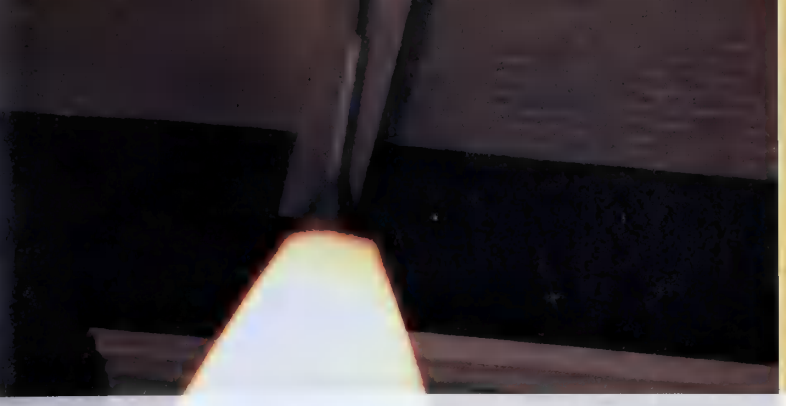


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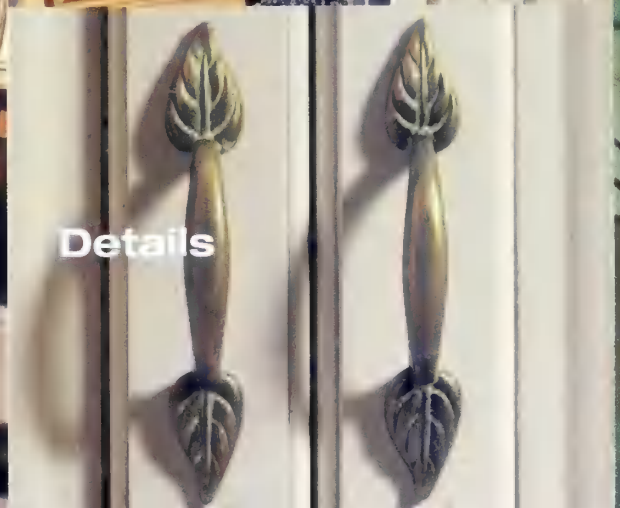
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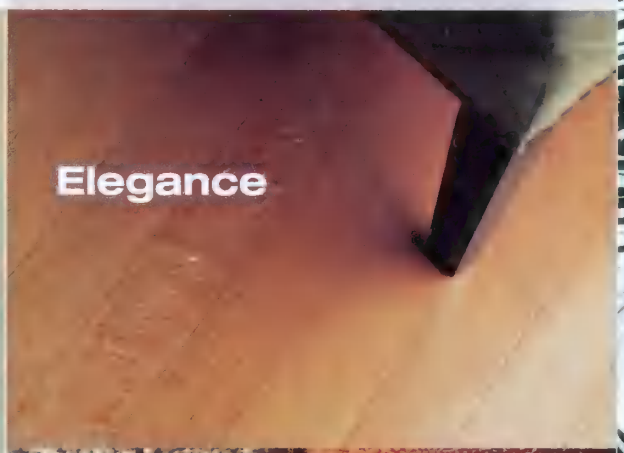


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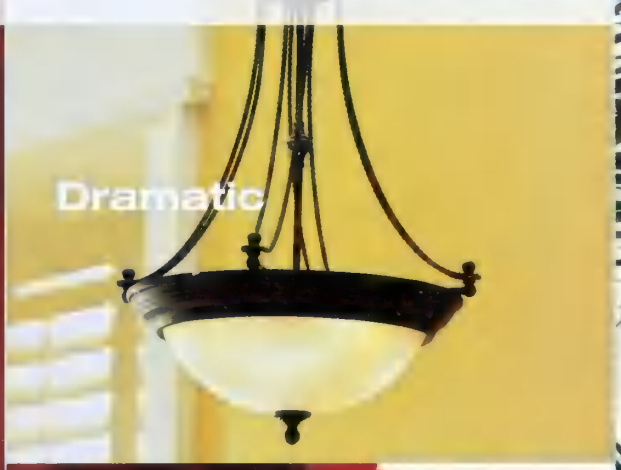
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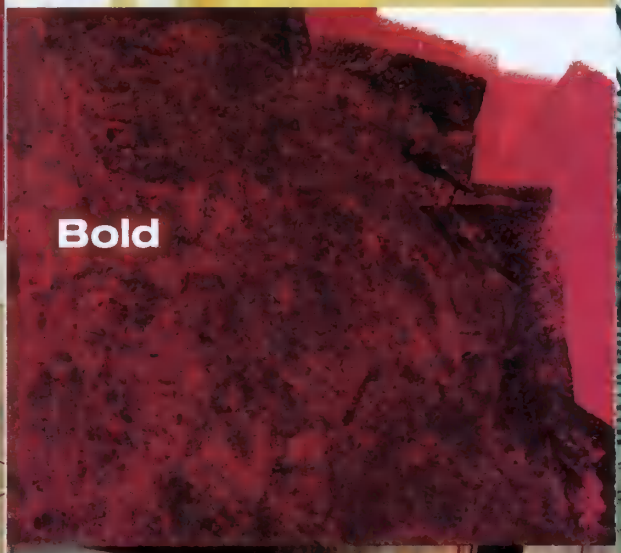
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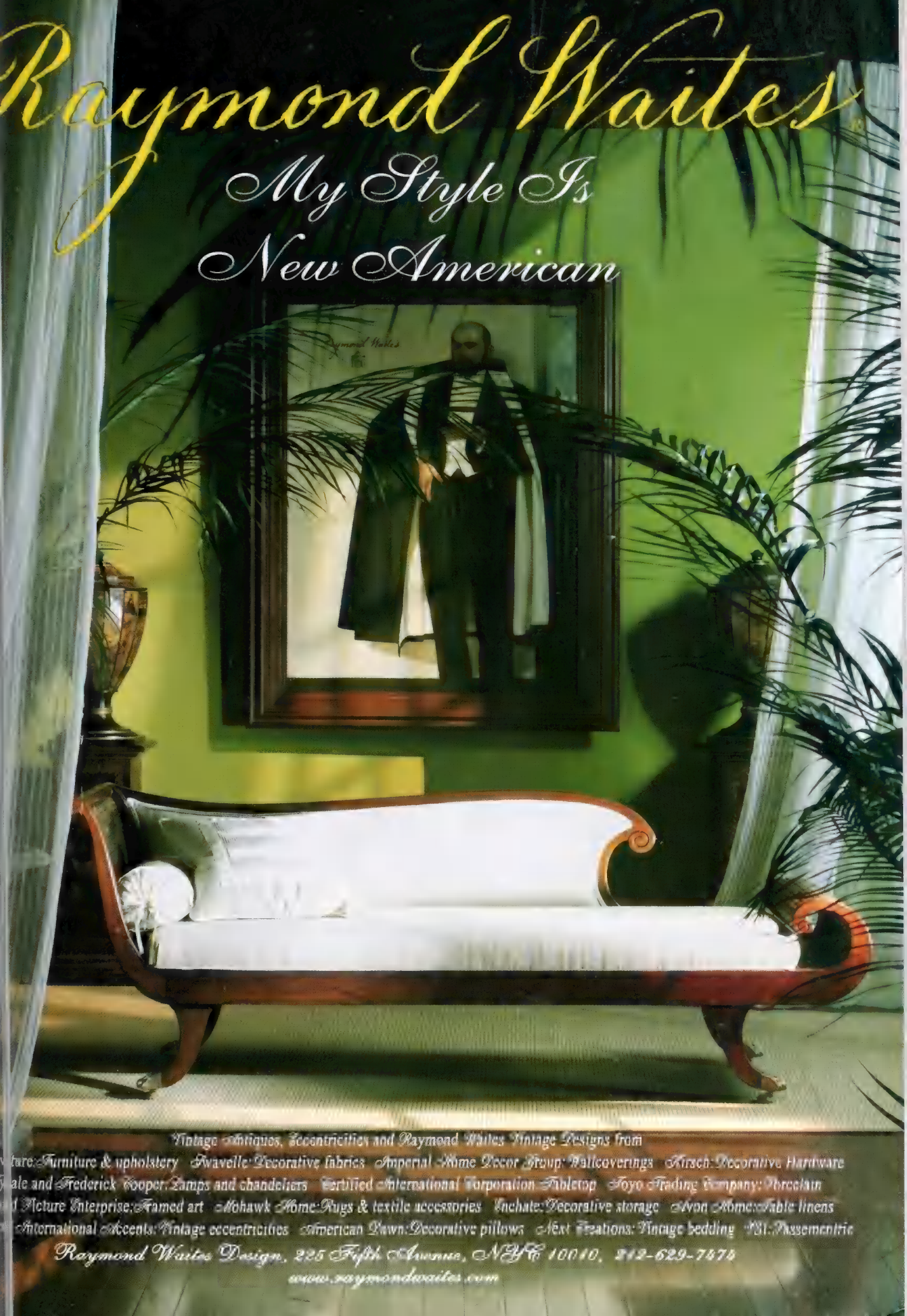


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PRODUCER: MARISA MARCANTONIO PHOTOGRAPHER: FRANCESCO MOST

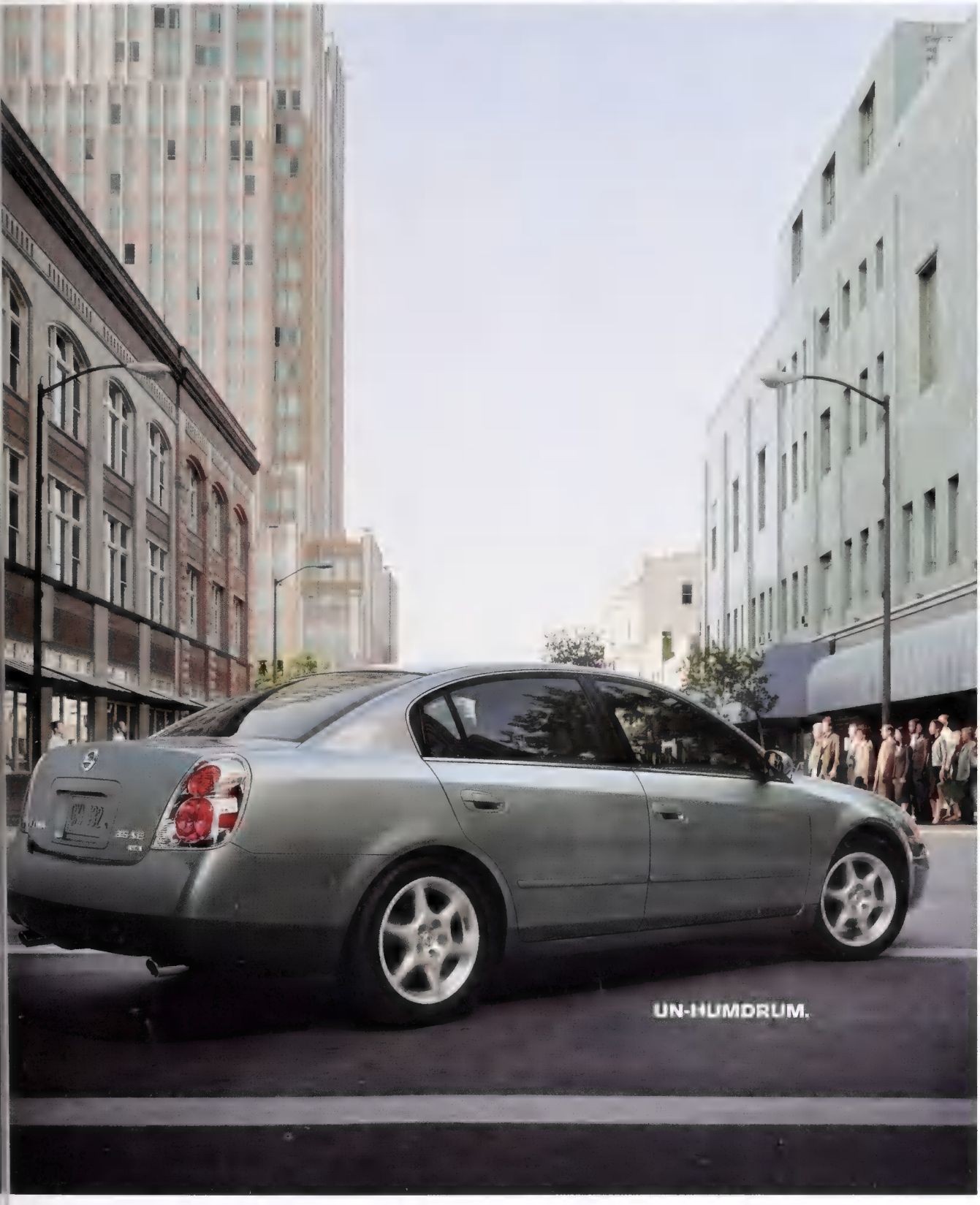


# Freshly Squeezed

**This spring, furnishings are fitted out in the latest citrus shades. Savor the snap of these bright colors—direct from the runway to your living room**

Clockwise from top left: TAM TAM stool in orange, $36; at MoMA Design Store: 800-447-6662. Mug and saucer in orange, $18; available through www.maxwellsilverny.com. Fruit coin purse, $960; by Hermès: 800-441-4488. Sand chair in orange, $1,260; by Paola Lenti, available through Karkula: 212-645-2216. Tri-color Kelly bag, $5,250; by Hermès: 800-441-4488. Round organic-shaped dipping bowl, $40; by Rosenthal USA: 800-804-8070. Photo album, $42; by Wireworks at Spacial Etc.: 718-599-7962. Notebook jacket in lime, $25; from Russell and Hazel: 888-254-5837.

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Clockwise from left: Oversize urn, $98; by Wingard: www.wingardhome.com. Panton chair, $195; at the Terence Conran Shop: 866-755-9079. Stems pillow, $95; by notNeutral: 800-270-6511. Pale yellow leather sling backs, $271; from Belle by Sigerson Morrison: www.sigersonmorrison.com. Zest vase in lemon, $10; at Crate & Barrel: 800-996-9960. Ex-libris scarf, $790; by Hermès: 800-441-4488. Pop Fruit dinner and salad plates, $13 and $10; by Vista Alegre: 800-257-7189. Simply Lime goblet, $149 a pair; by Waterford Crystal: 800-955-1550. >

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Clockwise from left: Tulipani vase, $720; by Seguso Viro: 800-659-5210. Orange multi-stripe grosgrain sling back, $375; by Oscar de la Renta through Neiman Marcus: 800-365-7989. B.2 Yellow lounge chair, $1,400; by Fabien Baron for Bernhardt Design: 212-997-6600. Sunny salad plate, $16; by notNeutral: 800-270-6511. Seashell lacquer boxes in lime, $85 for large, $45 for medium; available through www.maxwellsilverny.com. White Asian floral runner with beading, $375; by Muriel Brandolini through Barneys: 888-822-7639. Yellow napkin with lime taffeta trim, $20; by Muriel Brandolini through Barneys: 888-822-7639. Luminia napkin ring, $20 for set of 4; at MoMA Design Store: 800-447-6662. Ole mug, $40; by Royal Copenhagen: 212-532-5051. ●


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# Swatch Watch

PRODUCERS: CAROLYN SOLLIS AND ELAINE WRIGHTMAN PHOTOGRAPHER: JOSHUA SHELD

## Juicy Fruits

**Zesty citrus shades of orange and lime brighten a neutral rattan love seat**



Sofas, clockwise from top left: Seacloth's Check #SC4621 through John Rosselli has variegated blocks in tangerine. Large orange dots create a bold pattern on a yellow background in Marimekko's Pienet Kivet through Textile Arts. Gentle waves flo on Seacloth's Swell in tangerine #SC4421 through John Rosselli. Milling Road's Rattan Loveseat #665-66-6 from Baker fits easily into informal spaces.



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# Swatch Watch









Sofas, from top: A white floral on pale lime is Omoo Sapote #813B52 from Raoul Textiles through A.M. Collections. Duralee's textured jacquard weave #13735-546 is a Sunbrella fabric that is stain- and fade-resistant. Shades of lime stripe Designers Guild's Palenque #F995/01 through Osborne & Little. Custom upholstery by Gary Buxbaum.




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# ...Design with Colo

**Beige? What's that? Four decorators show how they achieve excitingly vivid rooms**



## CHRISTOPHER COLEMAN

THIS DESIGNER, FEARLESS WITH COLOR, met his match in a client who pushing him to pour on more pigment. The young family with four children and a ern art collection lives in a town house with high ceilings and generous daylight. new living room, once a white box with black leather furniture, was kicked off by the large Betsy Kaufman color-field painting; another inspiration is the smaller Markus Linnenbrink work on the windowsill. Containing the room's many vivid hues are neutral-draped large windows and walls of Benjamin Moore Falcon Brown. Says Coleman, "Brown is a color that is cozy yet energetic, and it looks great at night." >

The palette-reinforcing room rug was designed Christopher Coleman ar made by Beauvais Carp Pair of armless banquet by Coleman are upholst in Haiti, a fabric by Berg Round Lucite tables fro Dennis Miller. Glazed ce table lamp is a 1950s pi




## 's Different For People vith Acid Reflux Disease.

w often is it that you're up at night because heartburn just n't leave you alone? If you've changed your diet, treated the nptoms, but still suffer from persistent heartburn 2 or more ys a week, you could have acid reflux disease. And if you do, can affect everything, from how you sleep to what you eat. for many people, just one prescription NEXIUM daily– ng with sensible diet and lifestyle changes–can take away heartburn, day and night, for a full 24 hours.

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ike your stomach, your esophagus offers no protection inst churning acid. When acid rises into the esophagus, it eventually wear away the lining. This condition is called ero- esophagitis and only a doctor can determine if you have it.

NEXIUM works by "turning off" many of the pumps that produce acid. Once the amount of acid has been reduced, NEXIUM can begin to heal any erosions caused by acid reflux disease. Most erosions heal in 4 to 8 weeks with NEXIUM. Your results may vary.

Talk with your health care professional to see if NEXIUM is right for you. NEXIUM has a low occurrence of side effects, including headache, diarrhea and abdominal pain. Symptom relief does not rule out serious stomach conditions.

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se read the important Product Information about NEXIUM on the following page and discuss it with your doctor.

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**Please read this summary carefully, and then ask your doctor about NEXIUM. No advertisement can provide all the information needed to prescribe a drug. This advertisement does not take the place of careful discussions with your doctor. Only your doctor has the training to weigh the risks and benefits of a prescription drug for you.**

# Nexium® *(esomeprazole magnesium)*

## 20-MG, 40-MG Delayed-Release Capsules

**BRIEF SUMMARY** Before prescribing NEXIUM, please see full Prescribing Information. **INDICATIONS AND USAGE** NEXIUM is indicated for the short-term treatment (4 to 8 weeks) in the healing and symptomatic resolution of diagnostically confirmed erosive esophagitis. **CONTRAINDICATIONS** NEXIUM is contraindicated in patients with known hypersensitivity to any component of the formulation or to substituted benzimidazoles. **PRECAUTIONS** Symptomatic response to therapy with NEXIUM does not preclude the presence of gastric malignancy. Atrophic gastritis has been noted occasionally in gastric corpus biopsies from patients treated long-term with omeprazole, of which NEXIUM is an enantiomer. **Information for Patients** NEXIUM Delayed-Release Capsules should be taken at least one hour before meals. For patients who have difficulty swallowing capsules, one tablespoon of applesauce can be added to an empty bowl and the NEXIUM Delayed-Release Capsule can be opened, and the pellets carefully emptied onto the applesauce. The pellets should be mixed with the applesauce and then swallowed immediately. The applesauce used should not be hot and should be soft enough to be swallowed without chewing. The pellets should not be chewed or crushed. The pellet/applesauce mixture should not be stored for future use. Antacids may be used while taking NEXIUM. **Drug Interactions** Esomeprazole is extensively metabolized in the liver by CYP2C19 and CYP3A4. *In vitro* and *in vivo* studies have shown that esomeprazole is not likely to inhibit CYPs 1A2, 2A6, 2C9, 2D6, 2E1 and 3A4. No clinically relevant interactions with drugs metabolized by these CYP enzymes would be expected. Drug interaction studies have shown that esomeprazole does not have any clinically significant interactions with phenytoin, warfarin, quinidine, clarithromycin or amoxicillin. Post-marketing reports of changes in prothrombin measures have been received among patients on concomitant warfarin and esomeprazole therapy. Increases in INR and prothrombin time may lead to abnormal bleeding and even death. Patients treated with proton pump inhibitors and warfarin concomitantly may need to be monitored for increases in INR and prothrombin time. Esomeprazole may potentially interfere with CYP2C19, the major esomeprazole metabolizing enzyme. Coadministration of esomeprazole 30 mg and diazepam, a CYP2C19 substrate, resulted in a 45% decrease in clearance of diazepam. Increased plasma levels of diazepam were observed 12 hours after dosing and onwards. However, at that time, the plasma levels of diazepam were below the therapeutic interval, and thus this interaction is unlikely to be of clinical relevance. Esomeprazole inhibits gastric acid secretion. Therefore, esomeprazole may interfere with the absorption of drugs where gastric pH is an important determinant of bioavailability (eg, ketoconazole, iron salts and digoxin). Coadministration of oral contraceptives, diazepam, phenytoin, or quinidine did not seem to change the pharmacokinetic profile of esomeprazole. **Carcinogenesis, Mutagenesis, Impairment of Fertility** The carcinogenic potential of esomeprazole was assessed using omeprazole studies. In two 24-month oral carcinogenicity studies in rats, omeprazole at daily doses of 1.7, 3.4, 13.8, 44.0 and 140.8 mg/kg/day (about 0.7 to 57 times the human dose of 20 mg/day expressed on a body surface area basis) produced gastric ECL cell carcinoids in a dose-related manner in both male and female rats, the incidence of this effect was markedly higher in female rats, which had higher blood levels of omeprazole. Gastric carcinoids seldom occur in the untreated rat. In addition, ECL cell hyperplasia was present in all treated groups of both sexes. In one of these studies, female rats were treated with 13.8 mg omeprazole/kg/day (about 5.6 times the human dose on a body surface area basis) for 1 year, then followed for an additional year without the drug. No carcinoids were seen in these rats. An increased incidence of treatment-related ECL cell hyperplasia was observed at the end of 1 year (94% treated vs 10% controls). By the second year the difference between treated and control rats was much smaller (46% vs 26%) but still showed more hyperplasia in the treated group. Gastric adenocarcinoma was seen in one rat (2%). No similar tumor was seen in male or female rats treated for 2 years. For this strain of rat no similar tumor has been noted historically, but a finding involving only one tumor is difficult to interpret. A 78-week mouse carcinogenicity study of omeprazole did not show increased tumor occurrence, but the study was not conclusive. Esomeprazole was negative in the Ames mutation test, in the *in vivo* rat bone marrow cell chromosome aberration test, and the *in vivo* mouse micronucleus test. Esomeprazole, however, was positive in the *in vitro* human lymphocyte chromosome aberration test. Omeprazole was positive in the *in vitro* human lymphocyte chromosome aberration test, the *in vivo* mouse bone marrow cell chromosome aberration test, and the *in vivo* mouse micronucleus test. The potential effects of esomeprazole on fertility and reproductive performance were assessed using omeprazole studies. Omeprazole at oral doses up to 138 mg/kg/day in rats (about 56 times the human dose on a body surface area basis) was found to have no effect on reproductive performance of parental animals. **Pregnancy** *Teratogenic Effects. Pregnancy Category B*—Teratology studies have been performed in rats at oral doses up to 280 mg/kg/day (about 57 times the human dose on a body surface area basis) and in rabbits at oral doses up to 86 mg/kg/day (about 35 times the human dose on a body surface area basis) and have revealed no evidence of impaired fertility or harm to the fetus due to esomeprazole. There are, however, no adequate and well-controlled studies in pregnant women. Because animal reproduction studies are not always predictive of human response, this drug should be used during pregnancy only if clearly needed. Teratology studies conducted with omeprazole in rats at oral doses up to 138 mg/kg/day (about 56 times the human dose on a body surface area basis) and in rabbits at doses up to 69 mg/kg/day (about 56 times the human dose on a body surface area basis) did not disclose any evidence for a teratogenic potential of omeprazole. In rabbits, omeprazole in a dose range of 6.9 to 69.1 mg/kg/day (about 5.5 to 56 times the human dose on a body surface area basis) produced dose-related increases in embryo-lethality, fetal resorptions, and pregnancy disruptions. In rats, dose-related embryo/fetal toxicity and postnatal developmental toxicity were observed in offspring resulting from parents treated with omeprazole at 13.8 to 138.0 mg/kg/day (about 5.6 to 56 times the human doses on a body surface area basis). There are no adequate and well-controlled studies in pregnant women. Sporadic reports have been received of congenital abnormalities occurring in infants born to women who have received omeprazole during pregnancy. **Nursing Mothers** The excretion of esomeprazole in milk has not been studied. However, omeprazole concentrations have been measured in breast milk of a woman following oral administration of 20 mg. Because esomeprazole is likely to be excreted in human milk, because of the potential for serious adverse reactions in nursing infants from esomeprazole, and because of the potential for tumorigenicity shown for omeprazole in rat carcinogenicity studies, a decision should be made whether to discontinue nursing or to discontinue the drug, taking into account the importance of the drug to the mother. **Pediatric Use** Safety and effectiveness in pediatric patients have not been established. **Geriatric Use** Of the total number of patients who received NEXIUM in clinical trials, 778 were 65 to 74 years of age and 124 patients were ≥ 75 years of age. No overall differences in safety and efficacy were observed between the elderly and younger individuals, and other reported clinical experience has not identified differences in responses between the elderly and younger patients, but greater sensitivity of some older individuals cannot be ruled out. **ADVERSE REACTIONS** The safety of NEXIUM was evaluated in over 10,000 patients (aged 18-84 years) in clinical trials worldwide including over 7,400 patients in the United States and over 2,600 patients in Europe and Canada. Over 2,900 patients were treated in long-term studies for up to 6-12 months. In general, NEXIUM was well tolerated in both short- and long-term clinical trials. The safety in the treatment of healing of erosive esophagitis was assessed in four randomized comparative clinical trials, which included 1,240 patients on NEXIUM 20 mg, 2,434 patients on NEXIUM 40 mg, and 3,008 patients on omeprazole 20 mg daily. The most frequently occurring adverse events (≥1%) in all three groups was headache (5.5, 5.0, and 3.8, respectively) and diarrhea (no difference among the three groups). Nausea, flatulence, abdominal pain, constipation, and dry mouth occurred at similar rates among patients taking NEXIUM or omeprazole. Additional adverse events that were reported as possibly or probably related to NEXIUM with an incidence < 1% are listed below by body system: ***Body as a Whole:*** abdomen enlarged, allergic reaction, asthenia, back pain, chest pain, chest pain substernal, facial edema, peripheral edema, hot flushes, fatigue, fever, flu-like disorder, generalized edema, leg edema, malaise, pain, rigors; ***Cardiovascular:*** flushing, hypertension, tachycardia; ***Endocrine:*** goiter; ***Gastrointestinal:*** bowel irregularity, constipation aggravated, dyspepsia, dysphagia, dysplasia GI, epigastric pain, eructation, esophageal disorder, frequent stools, gastroenteritis, GI hemorrhage, GI symptoms not otherwise specified, hiccup, melena, mouth disorder, pharynx disorder, rectal disorder, serum gastrin increased, tongue disorder, tongue edema, ulcerative stomatitis, vomiting; ***Hearing:*** earache, tinnitus; ***Hematologic:*** anemia, anemia hypochromic, cervical lymphoadenopathy, epistaxis, leukocytosis, leukopenia, thrombo-cytopenia; ***Hepatic:*** bilirubinemia, hepatic function abnormal, SGOT increased, SGPT increased; ***Metabolic/Nutritional:*** glycosuria, hyperuricemia, hyponatremia, increased alkaline phosphatase, thirst, vitamin B12 deficiency, weight increase, weight decrease; ***Musculoskeletal:*** arthralgia, arthritis aggravated, arthropathy, cramps, fibromyalgia syndrome, hernia, polymyalgia rheumatica; ***Nervous System/Psychiatric:*** anorexia, apathy, appetite increased, confusion, depression aggravated, dizziness, hypertonia, nervousness, hypoesthesia, impotence, insomnia, migraine, migraine aggravated, paresthesia, sleep disorder, somnolence, tremor, vertigo, visual field defect; ***Reproductive:*** dysmenorrhea, menstrual disorder, vaginitis; ***Respiratory:*** asthma aggravated, coughing, dyspnea, larynx edema, pharyngitis, rhinitis, sinusitis; ***Skin and Appendages:*** acne, angioedema, dermatitis, pruritus, pruritus ani, rash, rash erythematous, rash maculo-papular, skin inflammation, sweating increased, urticaria; ***Special Senses:*** otitis media, parosmia, taste loss, taste perversion; ***Urogenital:*** abnormal urine, albuminuria, cystitis, dysuria, fungal infection, hematuria, micturition frequency, moniliasis, genital moniliasis, polyuria; ***Visual:*** conjunctivitis, vision abnormal. Endoscopic findings that were reported as adverse events include: duodenitis, esophagitis, esophageal stricture, esophageal ulceration, esophageal varices, gastric ulcer, gastritis, hernia, benign polyps or nodules, Barrett's esophagus, and mucosal discoloration. Postmarketing Reports – There have been spontaneous reports of adverse events with postmarketing use of esomeprazole. These reports have included rare cases of anaphylactic reaction. Other adverse events not observed with NEXIUM, but occurring with omeprazole can be found in the omeprazole package insert. **ADVERSE REACTIONS** section. **OVERDOSAGE** A single oral dose of esomeprazole at 510 mg/kg (about 103 times the human dose on a body surface area basis) was lethal to rats. The major signs of acute toxicity were reduced motor activity, changes in respiratory frequency, tremor, ataxia, and intermittent clonic convulsions. There have been some reports of overdosage with esomeprazole. Reports have been received of overdosage with omeprazole in humans. Doses ranged up to 2,400 mg (120 times the usual recommended clinical dose). Manifestations were variable, but included confusion, drowsiness, blurred vision, tachycardia, nausea, diaphoresis, flushing, headache, dry mouth, and other adverse reactions similar to those seen in normal clinical experience (see omeprazole package insert-**ADVERSE REACTIONS**). No specific antidote for esomeprazole is known. Since esomeprazole is extensively protein bound, it is not expected to be removed by dialysis. In the event of overdosage, treatment should be symptomatic and supportive. As with the management of any overdose, the possibility of multiple drug ingestion should be considered. For current information on treatment of any drug overdose, a certified Regional Poison Control Center should be contacted. Telephone numbers are listed in the Physicians' Desk Reference (PDR) or local telephone book.

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## ELAINE GRIFFIN

DECORATOR ELAINE GRIFFIN can't say enough about red. "It's the most personality-packed part of the color wheel—in variations from cranberry to coral, red gives a room zing like no other hue." In the Manhattan apartment of a pair of easygoing young traditionalists, she lacquered the living room walls an oxblood shade to warm up a space with insufficient daylight. Tan moleskin upholstery on the Ralph Lauren Home sofa contributes an informal look, as do the faux-leopard cube ottomans, yet a hand-painted Chinese secretary lends a very proper presence. Griffin issues one caution about red: not everyone can sleep in a red bedroom—she repainted hers chocolate brown after one bad night. >



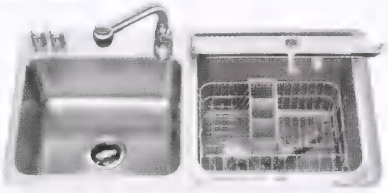
Prints of Italian architectural landmarks decorate the wall behind the sofa, which is covered in Holland & Sherry moleskin. Pillow fabrics are from Scalamandré, Kravet, and Duralee. The rug is an old English needlepoint. The red end table is by Elaine Griffin.

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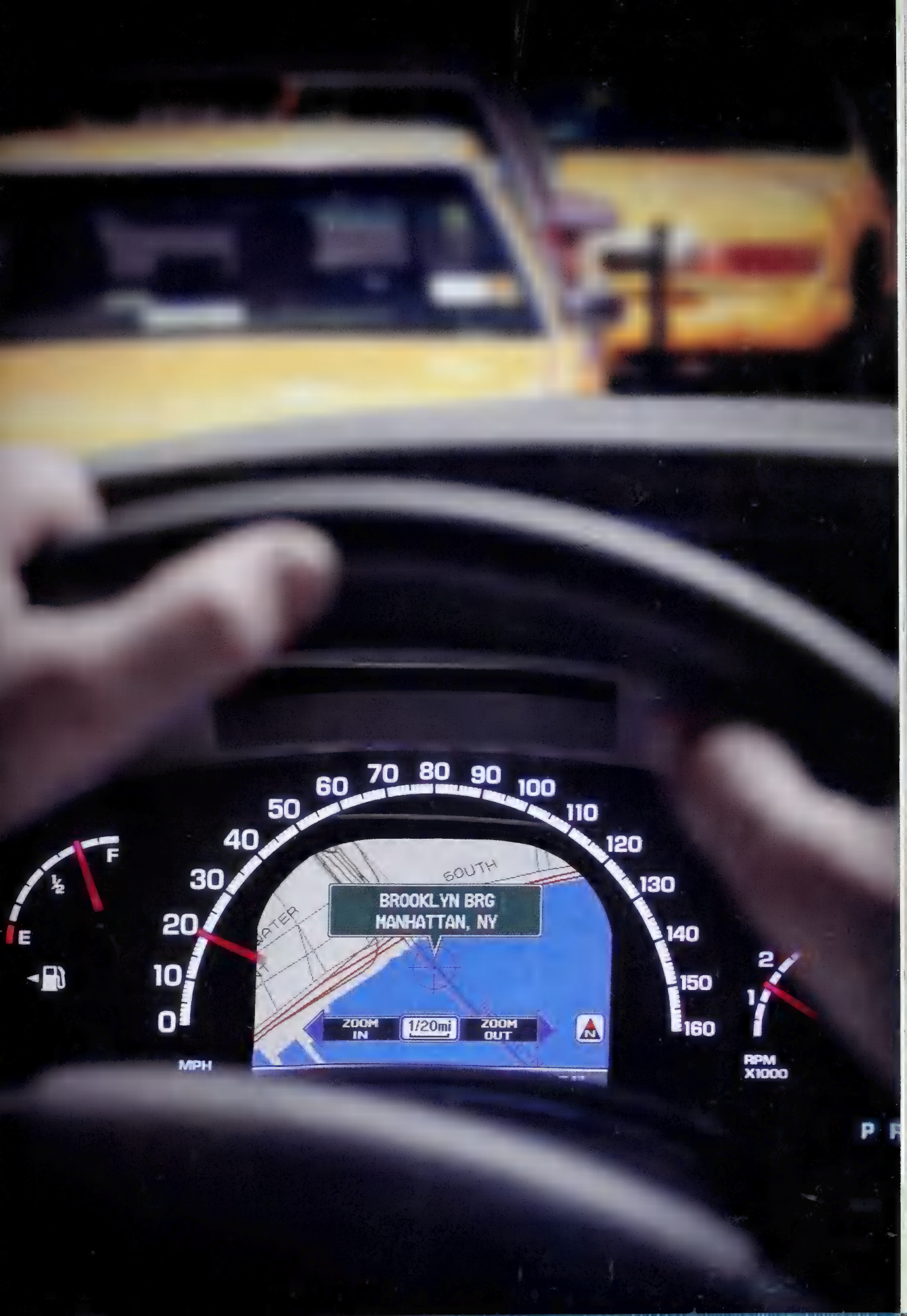
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## RANDALL A. RIDLESS

RANDALL A. RIDLESS, WHO DESIGNS residential and retail interiors (Tiffany boutiques and Burberry branches are among his projects), lives with luscious color in his own special way: he sticks with shades of one gorgeous hue and sets them off with flattering neutrals. Here in his New York apartment, shell pink is the dominant tone with brown accents and a creamy foundation. The color he calls a match for Farrow & Ball's Pink Ground paint covers white walls in the form of framed prints of his designs: new rugs for Stark along with fabrics and wallpapers for others. Ridless says there are numerous colors that can be used this way, such as powder blue, cinnabar red, and lime green. >

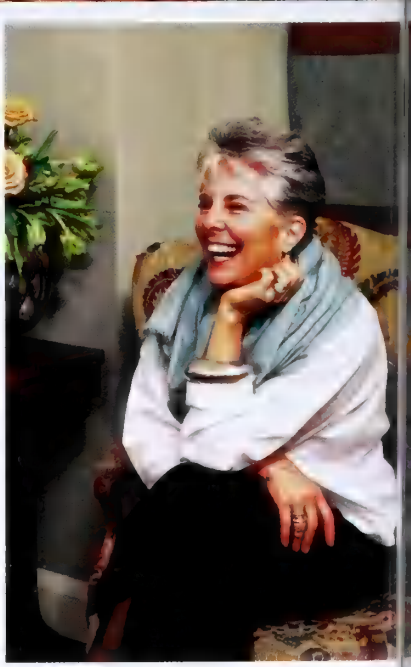
The intricately inlaid pedestal table is a Ridless design inspired by the high English Regency style; the chair is a 1950s Jansen original covered in a chocolate-brown velvet from Travers. The black-and-white china cat came from a David Hicks sale. Cowhide squares form the pale rug.


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Headboard paisley Kashmir Green is from Clarence House. Bird-decorated pillow is covered in Old World Weavers' Troutbeck silk taffeta. Coverlet check is Toile Carreaux by Claremont. Window shade taffeta by J. Robert Scott. Antique chandelier from Marvin Alexander. For more details, see Resources.

## KITTY HAWKS

KITTY HAWKS DESIGNED THIS BEDROOM for warmth and serenity, beginning with a soothing wall treatment. On a ground of Pratt & Lambert's Appaloosa, a pale putty paint that reflects both green and mauve tones, artist Chuck Hettinger glazed subtle stripes of the same company's Whale Gray. Hawks likes the rich color of vegetable dye—those of the antique indigo bed cover from Cora Ginsburg, the antique Fortuny pillow shams, and the original needlepoint on the late-19th-century English armchair. In new textiles for the upholstered headboard and checked coverlet she sought a similarly natural look. To shake up the uniformly traditional elements, Hawks designed bold Roman shades of pieced taffeta squares. ●



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# Color Conversation

**Textiles and furnishings from London-based Designers Guild are known worldwide for their inspired palettes**





Tricia Guild (above), founder of Designe Guild, created the room at left. "I call th wonderful old salon in a French châtea Leilani, after the big printed floral at the windows," she says. "I wanted a cool but vivacious color scheme—lively contemporary colors but in luxurious textures like cut velvet, silk, and satin t to make a harmonious mix of traditiona and new. Amidst sumptuous materials and patterns, a white leather ottoman i a slick of modernity." Below: Swatches correspond to the fabrics in the room, by Designers Guild.




Designer Tricia Guild is often called the queen of color, and her reign has been a long one. It was clear from the start of her career that this aspect of her art would be a primary focus. As a neophyte decorator in 1970, she was so dissatisfied with the limited hues and shades available that she started Designers Guild to fill the gap. Her first collection was a group of traditional hand-blocked Indian prints that she recolored. After two years, Guild had a store on London's Kings Road from which she designed interiors and sold her own fabrics. Her business grew steadily over the decades to encompass not only textiles but wallpaper, paint, furniture, bed linens, kitchen and bathroom wares, luggage, and floor covering. Guild has won numerous prizes, medals, and honorary degrees and is the author of ten books on decorating. Her latest, published in the U.S. last spring, is *Think Color* (Chronicle Books, $40). In these pages, she explains how she conceived a unique trio of luminous rooms.



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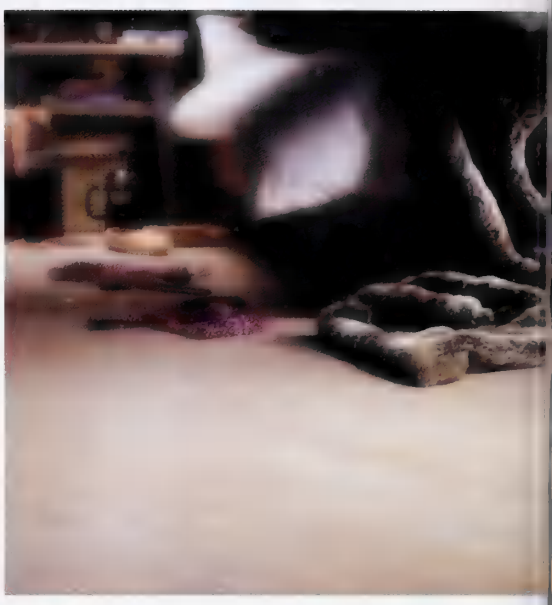
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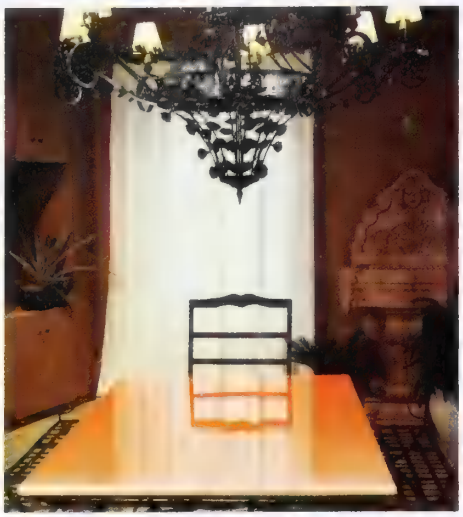
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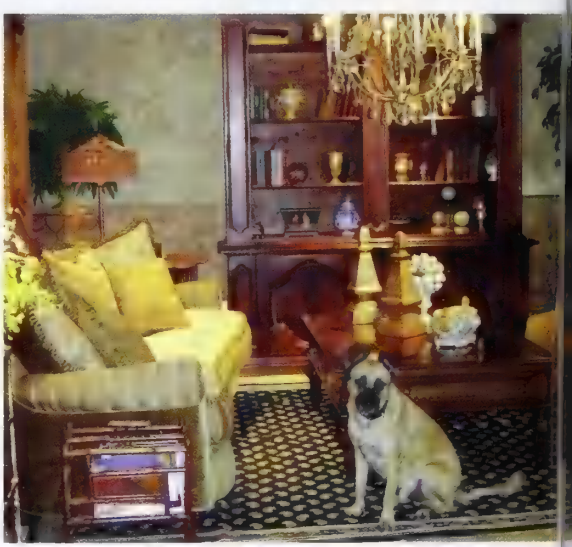
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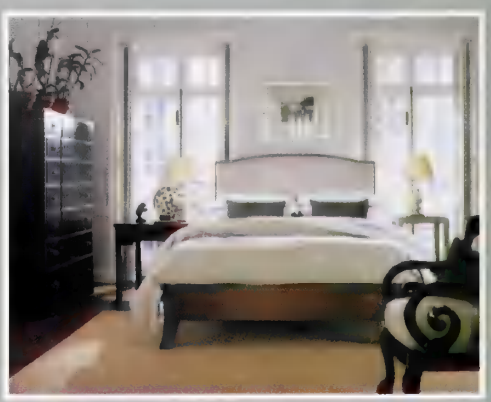
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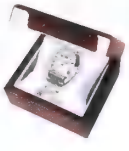
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## "Soft slate-blue floor paint cools the mauves"

Designer Tricia Guild says, "This is a sm bedroom at the very top of an old ma house in England. Our unusual choice to paper the challenging sloped walls really worked. The Pitot paper's deligh sprigged cornflower print is repeated at the windows in a larger format—jus the right rustic credentials for a countr house, but still fresh and modern. To emphasize height in a poky room, I hu the curtain rail as high as possible. So slate-blue floor paint cools the mauve Below: Swatches correspond to the fabrics, paint, and wallpaper in the ro all by Designers Guild.

Q&A

### *A conversation with Tricia Guild*

**Q** What colors excite you right now?

**A** **One palette I'm working on at the moment is a vivacious mix of rich berry shades—raspberry, cranberry, plus scarlet and violet. And I'm also working on a group of warm neutrals—graphite and ivory, ecru and linen, and Tuscan earth tones like terra-cotta, along with mandarin and cypress green. These color combinations have a light, fresh clarity that is uplifting and vital. I'm thrilled about them.**









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### INDICATIONS AND USAGE
ALLEGRA-D is indicated for the relief of symptoms associated with seasonal allergic rhinitis in adults and children 12 years of age and older. Symptoms treated effectively include sneezing, rhinorrhea, itchy nose/palate/ and/or throat, itchy/watery/red eyes, and nasal congestion.

ALLEGRA-D should be administered when both the antihistaminic properties of fexofenadine hydrochloride and the nasal decongestant properties of pseudoephedrine hydrochloride are desired (see CLINICAL PHARMACOLOGY).

### CONTRAINDICATIONS
ALLEGRA-D is contraindicated in patients with known hypersensitivity to any of its ingredients.

Due to its pseudoephedrine component, ALLEGRA-D is contraindicated in patients with narrow-angle glaucoma or urinary retention, and in patients receiving monoamine oxidase (MAO) inhibitor therapy or within fourteen (14) days of stopping such treatment (see Drug Interactions section). It is also contraindicated in patients with severe hypertension, or severe coronary artery disease, and in those who have shown hypersensitivity or idiosyncrasy to its components, to adrenergic agents, or to other drugs of similar chemical structures. Manifestations of patient idiosyncrasy to adrenergic agents include: insomnia, dizziness, weakness, tremor, or arrhythmias.

### WARNINGS
Sympathomimetic amines should be used judiciously and sparingly in patients with hypertension, diabetes mellitus, ischemic heart disease, increased intraocular pressure, hyperthyroidism, renal impairment, or prostatic hypertrophy (see CONTRAINDICATIONS). Sympathomimetic amines may produce central nervous system stimulation with convulsions or cardiovascular collapse with accompanying hypotension.

### PRECAUTIONS
**General**

Due to its pseudoephedrine component, ALLEGRA-D should be used with caution in patients with hypertension, diabetes mellitus, ischemic heart disease, increased intraocular pressure, hyperthyroidism, renal impairment, or prostatic hypertrophy (see WARNINGS and CONTRAINDICATIONS). Patients with decreased renal function should be given a lower initial dose (one tablet per day) because they have reduced elimination of fexofenadine and pseudoephedrine (See CLINICAL PHARMACOLOGY and DOSAGE AND ADMINISTRATION).

**Information for Patients**

Patients taking ALLEGRA-D tablets should receive the following information: ALLEGRA-D tablets are prescribed for the relief of symptoms of seasonal allergic rhinitis. Patients should be instructed to take ALLEGRA-D tablets only as prescribed. **Do not exceed the recommended dose.** If nervousness, dizziness, or sleeplessness occur, discontinue use and consult the doctor. Patients should also be advised against the concurrent use of ALLEGRA-D tablets with over-the-counter antihistamines and decongestants. The product should not be used by patients who are hypersensitive to it or to any of its ingredients. Due to its pseudoephedrine component, this product should not be used by patients with narrow-angle glaucoma, urinary retention, or by patients receiving a monoamine oxidase (MAO) inhibitor or within 14 days of stopping use of MAO inhibitor. It also should not be used by patients with severe hypertension or severe coronary artery disease.

Patients should be told that this product should be used in pregnancy or lactation only if the potential benefit justifies the potential risk to the fetus or nursing infant. Patients should be cautioned not to break or chew the tablet. Patients should be directed to swallow the tablet whole. Patients should be instructed not to take the tablet with food. Patients should also be instructed to store the medication in a tightly closed container in a cool, dry place, away from children.

**Drug Interactions**

Fexofenadine hydrochloride and pseudoephedrine hydrochloride do not influence the pharmacokinetics of each other when administered concomitantly.

Fexofenadine has been shown to exhibit minimal (ca. 5%) metabolism. However, co-administration of fexofenadine with ketoconazole and erythromycin led to increased plasma levels of fexofenadine. Fexofenadine had no effect on the pharmacokinetics of erythromycin and ketoconazole. In two separate studies, fexofenadine HCl 120 mg BID (twice the recommended dose) was co-administered with erythromycin 500 mg every 8 hours or ketoconazole 400 mg once daily under steady-state conditions to normal, healthy volunteers (n=24, each study). No differences in adverse events or QT, interval were observed when subjects were administered fexofenadine HCl alone or in combination with erythromycin or ketoconazole. The findings of these studies are summarized in the following table:

**Effects on Steady-State Fexofenadine Pharmacokinetics After 7 Days of Co-Administration with Fexofenadine Hydrochloride 120 mg Every 12 Hours (twice recommended dose) in Normal Volunteers (n=24)**

| *Concomitant Drug* | $C_{max}$ *(Peak plasma concentration)* | $AUC_{SS}$ *(0-12h) (Extent of systemic exposure)* |
|---|---|---|
| Erythromycin (500 mg every 8 hrs) | +82% | +109% |
| Ketoconazole (400 mg once daily) | +135% | +164% |

The changes in plasma levels were within the range of plasma levels achieved in adequate and well-controlled clinical trials.

The mechanism of these interactions has been evaluated *in in vitro, in situ* and *in vivo* animal models. These studies indicate that ketoconazole or erythromycin co-administration enhances fexofenadine gastrointestinal absorption. *In vivo* animal studies also suggest that in addition to enhancing absorption, ketoconazole decreases fexofenadine gastrointestinal secretion, while erythromycin may also decrease biliary excretion.

ALLEGRA-D tablets (pseudoephedrine component) are contraindicated in patients taking monoamine oxidase inhibitors and for 14 days after stopping use of an MAO inhibitor. Concomitant use with antihypertensive drugs which interfere with sympathetic activity (eg, methyldopa, mecamylamine, and reserpine) may reduce their antihypertensive effects. Increased ectopic pacemaker activity can occur when pseudoephedrine is used concomitantly with digitalis.

Care should be taken in the administration of ALLEGRA-D concomitantly with other sympathomimetic amines because combined effects on the cardiovascular system may be harmful to the patient (see WARNINGS).

**Carcinogenesis, Mutagenesis, Impairment of Fertility**

There are no animal or in vitro studies on the combination product fexofenadine hydrochloride and pseudoephedrine hydrochloride to evaluate carcinogenesis, mutagenesis, or impairment of fertility.

The carcinogenic potential and reproductive toxicity of fexofenadine hydrochloride were assessed using terfenadine studies with adequate fexofenadine exposure (area-under-the plasma concentration versus time curve [AUC]). No evidence of carcinogenicity was observed when mice and rats were given daily oral doses up to 150 mg/kg of terfenadine for 18 and 24 months, respectively. In both species, 150 mg/kg of terfenadine produced AUC values of fexofenadine that were approximately 3 times the human AUC at the maximum recommended daily oral dose in adults.

Two-year feeding studies in rats and mice conducted under the auspices of the National Toxicology Program (NTP) demonstrated no evidence of carcinogenic potential with ephedrine sulfate, a structurally related drug with pharmacological properties similar to pseudoephedrine, at doses up to 10 and 27 mg/kg, respectively (approximately 1/3 and 1/2, respectively, the maximum recommended daily oral dose of pseudoephedrine hydrochloride in adults on a mg/m$^2$ basis).

In *in vitro* (Bacterial Reverse Mutation, CHO/HGPRT Forward Mutation, and Rat Lymphocyte Chromosomal Aberration assays) and *in vivo* (Mouse Bone Marrow Micronucleus assay) tests, fexofenadine hydrochloride revealed no evidence of mutagenicity.

Reproduction and fertility studies with terfenadine in rats produced no effect on male or female fertility at oral doses up to 300 mg/kg/day. However, reduced implants and post implantation losses were reported at 300 mg/kg. A reduction in implants was also observed at an oral dose of 150 mg/kg/day. Oral doses of 150 and 300 mg/kg of terfenadine produced AUC values of fexofenadine that were approximately 3 and 4 times, respectively, the human AUC at the maximum recommended daily oral dose in adults.

**Pregnancy**

**Teratogenic Effects:** Category C. Terfenadine alone was not teratogenic in rats and rabbits at oral doses up to 300 mg/kg. 300 mg/kg of terfenadine produced fexofenadine AUC values that were approximately 4 and 30 times, respectively, the human AUC at the maximum recommended daily oral dose in adults.

The combination of terfenadine and pseudoephedrine hydrochloride in a ratio of 1:2 by weight was studied in rats and rabbits. In rats, an oral combination dose of 150/300 mg/kg produced reduced fetal weight and delayed ossification with a finding of wavy ribs. The dose of 150 mg/kg of terfenadine in rats produced an AUC value of fexofenadine that was approximately 3 times the human AUC at the maximum recommended daily oral dose in adults. The dose of 300 mg/kg of pseudoephedrine hydrochloride in rats was approximately 10 times the maximum recommended daily oral dose in adults on a mg/m$^2$ basis. In rabbits, an oral combination dose of 100/200 mg/kg produced decreased fetal weight. By extrapolation, the AUC of fexofenadine for 100 mg/kg orally of terfenadine was approximately 10 times the human AUC at the maximum recommended daily oral dose in adults. The dose of 200 mg/kg of pseudoephedrine hydrochloride was approximately 15 times the maximum recommended daily oral dose in adults on a mg/m$^2$ basis.

There are no adequate and well-controlled studies in pregnant women. ALLEGRA-D should be used during pregnancy only if the potential benefit justifies the potential risk to the fetus.

**Nonteratogenic Effects.** Dose-related decreases in pup weight gain and survival were observed in rats exposed to an oral dose of 150 mg/kg of terfenadine; this dose produced an AUC of fexofenadine that was approximately 3 times the human AUC at the maximum recommended daily oral dose in adults.

**Nursing Mothers**

It is not known if fexofenadine is excreted in human milk. Because many drugs are excreted in human milk, caution should be used when fexofenadine hydrochloride is administered to a nursing woman. Pseudoephedrine hydrochloride administered alone distributes into breast milk of lactating human females. Pseudoephedrine concentrations in milk are consistently higher than those in plasma. The total amount of drug in milk as judged by AUC is 2 to 3 times greater than the plasma AUC. The fraction of a pseudoephedrine dose excreted in milk is estimated to be 0.4% to 0.7%. A decision should be made whether to discontinue nursing or to discontinue the drug, taking into account the importance of the drug to the mother. Caution should be exercised when ALLEGRA-D is administered to nursing women.

**Pediatric Use**

Safety and effectiveness of ALLEGRA-D in pediatric patients under the age of 12 years have not been established.

**Geriatric Use**

Clinical studies of ALLEGRA-D did not include sufficient numbers of patients aged 65 and older to determine whether they respond differently from younger patients. Other reported clinical experience has not identified differences in responses between elderly and younger patients, although the elderly are more likely to have adverse reactions to sympathomimetic amines. In general, dose selection for an elderly patient should be cautious, usually starting at the low end of the dosing range, reflecting greater frequency of decreased hepatic, renal, or cardiac function, and of concomitant disease or other drug therapy.

The pseudoephedrine component of ALLEGRA-D is known to be substantially excreted by the kidney, and the risk of toxic reactions to this drug may be greater in patients with impaired renal function. Because elderly patients are more likely to have decreased renal function, care should be taken in dose selection, and it may be useful to monitor renal function.

### ADVERSE REACTIONS
**ALLEGRA-D**

In one clinical trial (n=651) in which 215 patients with seasonal allergic rhinitis received the 60 mg fexofenadine hydrochloride/120 mg pseudoephedrine hydrochloride combination tablet twice daily for up to 2 weeks, adverse events were similar to those reported either in patients receiving fexofenadine hydrochloride 60 mg alone (n=218 patients) or in patients receiving pseudoephedrine hydrochloride 120 mg alone (n=218). A placebo group was not included in this study.

The percent of patients who withdrew prematurely because of adverse events was 3.7% for the fexofenadine hydrochloride/pseudoephedrine hydrochloride combination group, 0.5% for the fexofenadine hydrochloride group, and 4.1% for the pseudoephedrine hydrochloride group. All adverse events that were reported by greater than 1% of patients who received the recommended dose of the fexofenadine hydrochloride/pseudoephedrine hydrochloride combination are listed in the following table.

**Adverse Experiences Reported in One Active-Controlled Seasonal Allergic Rhinitis Clinical Trial at Rates of Greater than 1%**

| Adverse Experience | 60 mg Fexofenadine Hydrochloride/120 mg Pseudoephedrine Hydrochloride Combination Tablet Twice Daily (n=215) | Fexofenadine Hydrochloride 60 mg Twice Daily (n=218) | Pseudoephedrine Hydrochloride 120 mg Twice Daily (n=218) |
|---|---|---|---|
| Headache | 13.0% | 11.5% | 17.4% |
| Insomnia | 12.6% | 3.2% | 13.3% |
| Nausea | 7.4% | 0.5% | 5.0% |
| Dry Mouth | 2.8% | 0.5% | 5.5% |
| Dyspepsia | 2.8% | 0.5% | 0.9% |
| Throat Irritation | 2.3% | 1.8% | 0.5% |
| Dizziness | 1.9% | 0.0% | 3.2% |
| Agitation | 1.9% | 0.0% | 1.4% |
| Back Pain | 1.9% | 0.5% | 0.5% |
| Palpitation | 1.9% | 0.0% | 0.9% |
| Nervousness | 1.4% | 0.5% | 1.8% |
| Anxiety | 1.4% | 0.0% | 1.4% |
| Upper Respiratory Infection | 1.4% | 0.9% | 0.9% |
| Abdominal Pain | 1.4% | 0.5% | 0.5% |

Many of the adverse events occurring in the fexofenadine hydrochloride/pseudoephedrine hydrochloride combination were adverse events also reported predominately in the pseudoephedrine hydrochloride group, such as insomnia, headache, nausea, dry mouth, dizziness, agitation, nervousness, anxiety, and palpitation.

**Fexofenadine Hydrochloride**

In placebo-controlled clinical trials, which included 2461 patients receiving fexofenadine hydrochloride at doses of 20 mg to 240 mg twice daily, adverse events were similar in fexofenadine hydrochloride and placebo-treated patients. The incidence of adverse events, including drowsiness, was not dose related and was similar across subgroups defined by age, gender, and race. The percent of patients who withdrew prematurely because of adverse events was 2.2% with fexofenadine hydrochloride and 2.3% with placebo.

Events that have been reported during controlled clinical trials involving seasonal allergic rhinitis and chronic idiopathic urticaria patients with incidences less than 1% and similar to placebo and have been rarely reported during postmarketing surveillance include: insomnia, nervousness, and sleep disorders or paroniria. In rare cases, rash, urticaria, pruritus and hypersensitivity reactions with manifestations such as angioedema, chest tightness, dyspnea, flushing and systemic anaphylaxis have been reported.

**Pseudoephedrine Hydrochloride**

Pseudoephedrine hydrochloride may cause mild CNS stimulation in hypersensitive patients. Nervousness, excitability, restlessness, dizziness, weakness, or insomnia may occur. Headache, drowsiness, tachycardia, palpitation, pressor activity, and cardiac arrhythmias have been reported. Sympathomimetic drugs have also been associated with other untoward effects such as fear, anxiety, tenseness, tremor, hallucinations, seizures, pallor, respiratory difficulty, dysuria, and cardiovascular collapse.

### OVERDOSAGE
Most reports of fexofenadine hydrochloride overdose contain limited information. However, dizziness, drowsiness, and dry mouth have been reported. For the pseudoephedrine hydrochloride component of ALLEGRA-D, information on acute overdose is limited to the marketing history of pseudoephedrine hydrochloride. Single doses of fexofenadine hydrochloride up to 800 mg (8 normal volunteers at this dose level), and doses up to 690 mg twice daily for one month (3 normal volunteers at this dose level) administered without the development of clinically significant adverse events.

In large doses, sympathomimetics may give rise to giddiness, headache, nausea, vomiting, sweating, thirst, tachycardia, pallor, pain, palpitations, difficulty in micturition, muscular weakness and tenseness, anxiety, restlessness, and insomnia. Many patients present a toxic psychosis with delusions and hallucinations. Some may develop cardiac arrhythmias, circulatory collapse, convulsions, coma, and respiratory failure.

In the event of overdose, consider standard measures to remove any unabsorbed drug. Symptomatic and supportive treatment is recommended. Hemodialysis did not effectively remove fexofenadine from blood (up to 1.7% removed) following terminal administration.

The effect of hemodialysis on the removal of pseudoephedrine is unknown.

No deaths occurred in mature mice and rats at oral doses of fexofenadine hydrochloride up to 5000 mg/kg (approximately 3 and 340 times, respectively, the maximum recommended daily oral dose in adults on a mg/m$^2$ basis.) The median oral lethal dose in newborn rats was 438 mg/kg (approximately 30 times the maximum recommended daily oral dose in adults on a mg/m$^2$ basis). In dogs, no evidence of toxicity was observed at oral doses up to 2000 mg/kg (approximately 450 times the maximum recommended human daily oral dose in adults on a mg/m$^2$ basis). The oral median lethal dose of pseudoephedrine hydrochloride in rats was 1674 mg/kg (approximately 55 times the maximum recommended daily oral dose in adults on a mg/m$^2$ basis).

### DOSAGE AND ADMINISTRATION
The recommended dose of ALLEGRA-D is one tablet twice daily for adults and children 12 years of age and older. It is recommended that the administration of ALLEGRA-D with food should be avoided. A dose of one tablet once daily is recommended as the starting dose in patients with decreased renal function. (See CLINICAL PHARMACOLOGY and PRECAUTIONS.)

Please see product circular for full prescribing information.

**Rx only**

Brief Summary of Prescribing Information as of January 2003

Aventis Pharmaceuticals Inc
Kansas City, MO 64137 USA

US Patents 4,254,129; 5,375,693; 5,578,610

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alldb0103Ac

e designer explains, "Decorating a room like this—an elegant French on with high ceilings, neutral walls, and imposing architectural details—mands a sense of drama. We achieved this with rich scarlet, fuchsia, ks, and purples in luxurious materials. Theatrical rose-printed curtains e used along with a striped silk banner—I don't think you always have to ng matched pairs of curtains." Bottom: Swatches correspond to the rics in the room, all by Designers Guild. For more details, see Resources.



I don't hink you lways have o hang natched airs of urtains"




What are some common mistakes people make in using color?

**People sometimes end up with too many colors in a room. I always keep floors and ceilings neutral for balance, and with really bright tones I always include lots of white or natural to offset them.**

What colors evoke different moods?

**There is something primal about our responses to color—the way a rich red wall can connect with our inner being and give us a feeling of warmth and sensuality. The way a clear aqua blue wall creates a feeling of peace and calm.**

How can you use color to update a room?

**Try painting a single wall in a favorite color and add a matching cushion to tie into the rest of the room. The smallest detail can make a difference: a throw, a footstool, or even a curtain trim are ways to make a change without a huge commitment.**

Are there any rules in mixing color and texture?

**Always consider these factors. Shocking pink washed wool is warm and cozy; shocking pink sheer silk is sexy; a linen in that color is casual, and cotton is even more so.**

PRODUCER: MARISA MARCANTONIO PHOTOGRAPHER: ROGER DAVIES

# Kate Spade at Home

## The superstar accessories designer turns her hand to new tableware for Lenox







Clockwise from top left: From the Gramercy Park collection: Irving Place salad plate; Rutherford Circle accent plate in pink; and Irving Place dinner plate. Noel flatware. Madison Square double old-fahioned glass. Rutherford Circle cups and saucers from the Gramercy Park collection in pink, yellow, and green. Rutherford Circle salad plate in yellow from the Gramercy Park collection. Larabee Road accent plate in black on white. Rutherford Circle dinner plate in yellow from the Gramercy Park collection. Library Stripe goblets. For more details, see Resources.

# Highlights

## e You A Design Innovator?

CHRYSLER

### House Beautiful and Chrysler Are Accepting Nominations for a Very Special Design Award

**is a design innovator?** The person needn't be a household name, as long e/she demonstrates vision, inspired creativity, and a commitment to making orld a more functional, beautiful place. That's what good design does.

ourse, Chrysler IS a household name. An undisputed leader in the field of design, the automotive giant has a passion for creativity and innovation, the determination to merge function and style, driving visions of well-gned vehicles from inspiration all the way to reality. Chrysler is always on ookout to recognize and embrace talented, kindred spirits in all aspects of esign field.

**d YOU be a design innovator?** As Presenting Sponsor of House tiful's Giants of Design 2004 Program, Chrysler wants to meet you.

**inate yourself - or someone that you believe has what it takes** - in ategories of Interior Design, Architecture, or Landscape Design. A panel ouse Beautiful experts, will select a winner in each category based on a projects submitted and a brief essay of 100 words or less.

**winner in each of the three categories will receive:**
cognition at the prestigious Giants of Design Awards Ceremony
May 13, 2004
o tickets to the black-tie Giants of Design Awards Ceremony
fare to and accommodations in New York City for two
exclusive "Design Innovator" Award
omotion in a Fall 2004 issue of House Beautiful

**t Entry Specifications:**
PURCHASE NECESSARY TO ENTER OR WIN. A PURCHASE OR PAYMENT OF ANY KIND WILL NOT VE YOUR CHANCE OF WINNING
e eligible to be considered for the Design Innovator Award, please submit the following postmarked no later rch 31, 2004 to : House Beautiful, Attn: Design Innovator Contest, PO Box 1706, Sandusky, Ohio, 44871-1706
Name, Address and Phone Number
e of Person You Are Nominating
nee's Category (Interior Design; Architecture; or Landscape Design)
culum Vitae or Resume of the Nominee
f Nominee's Top Three Applicable Projects
graph(s) and/or Drawings Depicting One Outstanding Project
Words or Less Describing Why You Feel Your Nominee is a Design Innovator
es in each category will be judged by a panel of three House Beautiful editors and/or past Giants of Design es. Nominees will be judged on innovation, vision and design excellence with equal weight given to each e as well as to the essay, list of projects, and project photographs/ drawings. Decisions of the judges are final and prize cannot be transferred, exchanged for cash or substituted. Sponsors reserve the right to substitute of equal or greater value
mitted materials will not be returned
est void where prohibited and subject to all U.S. federal, state and local laws and regulations
dees will be notified by phone, email, or regular mail on or about April 30, 2004
mated Award Value: Tickets to Giants of Design Ceremony for Two ($1,200); Trip to New York City including or 2 and double accommodations for the night of May 13th ($2,000)
er is solely responsible for any taxes due on awards. Winners agree to release and hold harmless Sponsors y liability arising out of participation in this contest or the acceptance and use of the prize
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# Glass Art

## Two Rhode Island artisans create their own glassware legacy



Handblown vases from LBK Studio's Spinnaker line are inspired by Italian and Scandinavian examples from the 19.Os and offer a contemporary take on vintage glassware.




*restaurant, the atmosphere is always perfect, the food is always just right and the bill never comes. But a great place to relax, reminisce and talk about the day's events. That's why this Palladian China is right. It adds a sense of style and sophistication to any occasion, no matter how informal that may be. e page to see more of New Standards™: The Steve Tyrell Collection and to find the dealer nearest you.*

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GEORGIA
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*Augusta - Rich's Furn. Showroom*
*Columbus - Raymond Rowe**
*Fayetteville - Crumpton Furniture**
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*Jesup - Jesup Furniture Outlet*
*Kennesaw - Rich's Furn. Showroom*
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*Perry - Jesup Furniture Outlet*
*Rome - McBrayer Brothers*
*Savannah - Brownlee's Furniture**
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*Coralville - McGregor's Furniture**
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*Manchester - Shubert Two*

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*Eatontown - Macy's Furniture Gallery*
*Flemington - Flemington Dept. Store**
*Maple Shade - Macy's Furniture Gallery*
*Paramus - Macy's Furniture Gallery*
*Somerville - Lloyd's Furniture*
*Wayne - Macy's Furniture Gallery*
*Woodstown - Chard Furniture**

NEW YORK
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*Herald Sq., NYC - Macy's Furn. Gallery*
*Mineola - Gensel's Furniture**
*Mt. Morris - Mt. Morris Furniture**
*Queens - Macy's Furniture Gallery*
*Staten Island - Macy's Furn. Gallery*
*West Seneca - Smith & Schulte Furn.**

OHIO
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*Cincinnati - Lazarus*
*Cincinnati - Verbarg's Furniture*
*Columbus - Lazarus*
*Hudson - Jay Walter Interiors*
*Westlake - Warner Interiors*

PENNSYLVANIA
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*Bellefonte - Wolf Furniture**
*Emmaus - The Main Street Gallery**
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*Johnstown - Wolf Furniture**
*Lancaster - Wolf Furniture**
*Leola - Bareville Furniture**
*McMurray - Colonial Gallery**
*Mohnton - Griffith & Bixler*
*Pittsburgh - Colonial Gallery**
*Pittsburgh - Lazarus*
*Southampton - Oskar Huber Furniture**
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*It's an island for the keys—key limes, that is—with Walnut in a rich Fireside, along with two deep drawers for serving or storage.*



*This airy armoire is fitted in Fennel from top to bun-footed bottom, with rattan panels inset into beaded Maple doors.*

*Cocoa-nuts will fall in love with the finish on this louvered pantry, the wine cubes and smooth-fronted cabinetry.*



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AN EBAY-ADDLED WORLD, vintage is a term that s gained so much currency it has ceased to be a reliable nifier of age. A word that can be applied just as readily to th sleigh bells and Goth starfish charms (recent offerings the site) indicates what happens when desirability inter- cts with the uncommon and objects that are not mass-pro- ced become coveted.

In such an atmosphere, vintage could easily describe the sware of Laura Kramer and Chris Taylor of LBK Studio. cause while their rich candy-hued vases, tumblers, and wls are made by hand in their Providence, Rhode Island, rkshop, the objects have the slick curvilinear proportions t harken back to the best Italian and Scandinavian glass the 1950s.

"We were going for a modernist and minimal aesthetic h bold shapes and contemporary colors that had a little of a retro feel, combined with refined Italian and Scan- navian techniques," says Kramer.

The pieces in their Splash collection—named for the ols of creamy glass that resemble spilt liquid—accomplish of the above while managing to stay tongue-in-cheek. And tumblers in the Mix Twist line have a spunky exuberance t would almost be naïve if it weren't the technical prowess clearly evident their execution.

Kramer designs and Taylor figures how to put those designs into pro- ction. Once the kinks are ironed out, y combine efforts to hand-blow each ce and complete orders, already con- erable and growing; LBK is carried Bergdorf Goodman in New York and rshall Field's in Chicago. ●







Clockwise from above: Tumblers and bowls from the Mix Twist collection are ribbed with delicate striations, a result of the blowing process. The vases and bowls in the Splash line are colored with turquoise and pea-green glass. Principals Chris Taylor and Laura Kramer. For more details, see Resources.

WRITER: GEORGE READ



# The Three Kings

## When it comes to French antiques, it helps to know your Louis

DURING THE CENTURY and a half that produced many of France's finest antiques, French history is packed with the sort of romance and intrigue that sells millions of middlebrow beach novels every summer. It would be easy to think that France's furniture makers could barely concentrate on their marquetry with all the plotters, lap dogs, and mistresses carrying on around them. But they did, and they did it so well that these years are as known as the golden age of French cabinetmaking; the furniture and decorative arts of these periods are a true reflection of the times that produced them.

Three basic French furniture styles dominated, and they are remarkably distinct and clear. They are also marked by the reign of three kings, all named Louis, each with a distinctive style identified with his reign.

"Modern" French furniture making began under Louis XIV (1643–1715), the Sun King, whose reign brought pomp and circumstance to its zenith. The Louis XIV style is Baroque, a not-very-subtle drumroll of ostentation, geometric ornament, tension, and drama. Louis XIV furniture wasn't moved about in the room after it was placed, and it exudes permanence. Modern versions of the Baroque are Bentley and Rolls-Royce automobiles, which are magisterial, solid, and enduring.

Baroque furniture is always symmetrical; that is, divided down the center, one side a mirror image of the other. The legs of Louis XIV furniture are boldly drawn, heavily proportioned, and usually straight, although exceptions can be found. These legs can incorporate robust curved elements, bulbous vase shapes, and repeating baluster turnings, but they are nonetheless usually vertical. No greater example of the Baroque style exists than the symmetrical, ornate, and imposing facade of the Palace of Versailles, which is the Baroque's Mecca.

The Sun King was followed by his great-grandson, Louis XV, who reigned from 1723–1774—one of the longest in French history. His name is so closely associated with the Rococo style that in the French decorative arts the terms are virtually >



### LOUIS XIV

Furniture made during the Sun King's reign is associated with the Baroque; defining qualities include symmetry, heavy proportions, bulbous shapes, and baluster-turned straight legs, as illustrated in this side chair of gilded beechwood, covered in striped velvet, c. 1700.

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## LOUIS XV

Compared with the extreme regimentation of the Baroque, Louis XV furniture appears free-form and sensuous, is marked by the arrival of the curving S-shaped cabriole leg, and is decorated with scrollwork evoking natural elements like vines, leaves, and flowers.



interchangeable. Some historians have described the asymmetrical and freeform Rococo as a reaction against the extreme regimentation of the Baroque, and its sensuous and whimsical pieces often swarm with vines, scrolling foliage, and bundles of rustic elements such as shells, flowers, birds, and icicles.

Despite its lack of regimentation, the best Rococo design is always balanced. The English garden, born during these years, is a finely tuned landscape of contrasting forms carefully plotted to appear natural—as though they just

**IF THE LINES ARE HEAVY AND STRAIGHT, THE OBJECT IS LOUIS XIV; SLENDE SCROLLED, AND CURVED, LOUIS XV; STRAIGHT AND ELEGANT, LOUIS XVI**

"happened." These gardens are quintessentially Rococo, as are Ferraris, Harley-Davidsons, and the Concorde. Beneath the freewheeling surface of the best Rococo designs, there is always a masterful sense of control and calculation that directs it. The S-curved leg, called cabriole, is the hallmark of the Rococo style. If the legs of an 18th-century French piece are cabriole, the piece is nearly always Rococo, and in the Louis XV style. Since France during this period was relatively wealthy with a growing and comfortable middle class that demanded stylish furniture in great quantities, Louis XV furniture is plentiful on the market today.

The Louis XVI period (1774–1792), which corresponds to the neoclassical period in French furniture, came next. In about 1760 the Rococo rampage of rocks, feathers, and flowers began to give way to a measured coolness, like the early Etruscan, Greek, and Roman designs that inspired it. Contrasting with Baroque Rolls-Royces and Rococo



## LOUIS XVI

The advent of the neoclassical in the French decorative arts is apparent in furniture that is measured and restrained; classical motifs like Greek key patterns are introduced, color palettes are subdued, and straight legs return.

rraris, the tight, carefully controlled oclassical style would favor the auto- biles of Mercedes and Volvo, which mbine the essential neoclassical quali- s of clarity, finesse, and reserve. Legs come perfectly straight again. Unlike e heavy vertical legs of Baroque ces, the straight legs of this (later) uis XVI period are slender, elegant, d lightweight. The period ends in out 1800, as the Empire style begins.

It's important to note that minor nsitional periods, lasting five to 10 rs, fall between each of these main les. Craftsmen working during these between periods incorporated ele- nts from what came before and what ne after, as they worked their way out the preceding style and into the new guage of shapes and forms just com- into fashion. Pieces produced during se experimental years are usually con- ered to be part of the latter period, as cialists tend to date a piece based on latest design element present.

Recognizing French styles can be nple and surprisingly accurate. If the es are heavy and straight, the object Louis XIV; slender, scrolled, and rved, Louis XV; straight and elegant, uis XVI. These are the same starting ints from which seasoned experts gin. But would-be collectors should careful. Narrowing down the origin a chair to say, the Rococo period, ans it could have been made between 4 and 1760, a rather large span of 46 rs. But experts look at design ele- nts, shapes, proportions, materials, d methods of construction to nar- v that bracket to just a few years, and us make dating more precise, a quality ch valued in the antiques world as it kes for more satisfied collectors.

*George Read holds monthly three-day ograms in Charleston, South Carolina, t teach the basics of buying and sell- art and antiques. For information on coming programs, call 843-853-0078, or mail him at geread@mindspring.com.*



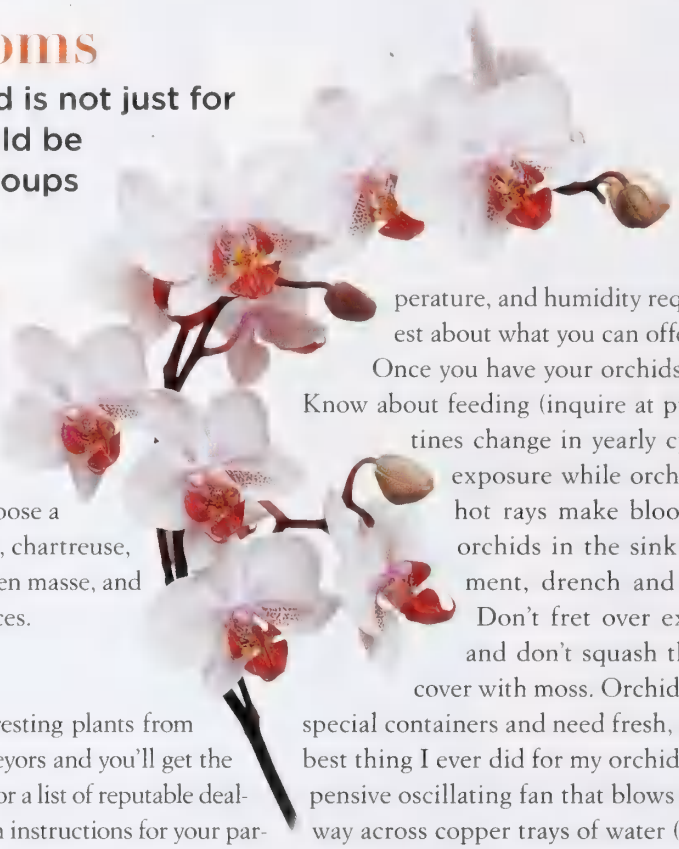




WRITER: KATHERINE WHITESIDE PORTRAIT: LIZZIE HIMM

# Clouds of Blooms

**The once-rarefied orchid is not just for connoisseurs—and should be displayed in dramatic groups**



The 'Sierra Vasquez' a new type of easy-to-care-for *Doritaenopsis* hybr orchid, is available from White Flower Farm. For more details, see Resour

## A NEW WAY WITH ORCHIDS

The day of the diva white orchid performing a solo beside the sofa is over—as is the misconception that all orchids are fussy and demanding. Ditch single orchid arrangements in favor of a whole chorus: choose a colorful jungle of red, orange, yellow, chartreuse, and maroon eager-bloomers, display en masse, and be prepared for thrilling performances.

## PRACTICAL PURCHASING

Resist the urge to buy cheap, uninteresting plants from any old store. Buy from the best purveyors and you'll get the best—plants, containers, and advice (for a list of reputable dealers, see Resources). Insist upon written instructions for your particular type of orchid. There are more than 30,000 species, some with thousands of hybrids, and one size never fits all.

Avoid orchids that require the kind of attention required by a diva. There are many types that are pretty, stalwart, and not at all high-maintenance. Consult with your specialist nursery about any of the following people-friendly orchids: dendrobiums, oncidiums, odontoglossums, cymbidiums, and paphiopedilums.

## BASIC ORCHID GUIDELINES

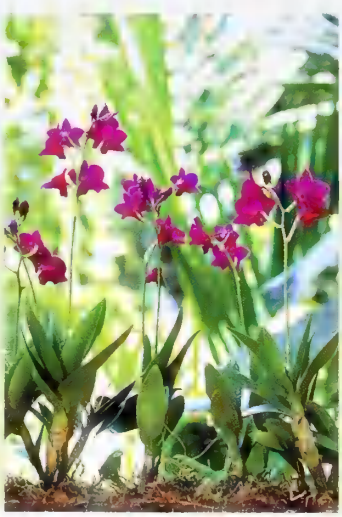
With such a wide variety of orchids, there are many that will enjoy the particular conditions in your house. Sunlight, temperature, and humidity requirements vary, so be h est about what you can offer.

Once you have your orchids, consider these basics Know about feeding (inquire at purchase)—fertilizing tines change in yearly cycles; 2) Limit direct exposure while orchids are in flower, beca hot rays make blooms fade faster; 3) W orchids in the sink with the sprayer att ment, drench and let drain completely Don't fret over exposed, noodlelike r and don't squash them back into the pc cover with moss. Orchids with aerial roots gro special containers and need fresh, gently circulating air. best thing I ever did for my orchids was to buy a small, i pensive oscillating fan that blows tiny tropical breezes t way across copper trays of water (which act as humidifi

## ENCORE BLOOMING

Deadhead orchids like any plant and, when the last fl fades, allow the plant to rest. Mine go outside in the s during the summer. I then water sporadically, forgo fer ing, and when temperatures dip below 60 degrees in autu I move them back inside. After predictable pouting and te tantrums that include yellow leaves tossed on the floor, slowly settle back into regular watering and fertilizing rout getting greener and stronger. Once the days lengthen ( the winter solstice), new flowering stalks sprout to headli another big hit. ●





## ORCHID HEAVEN

For the ultimate orchid education, watch what the pros do. The New York Botanical Garden's annual Orchid Show (displays from last year's show pictured at left), which runs from February 27 through March 28, is worth serious travel time. The show is spectacular, every group of plants is marked, and knowledge is shared in a friendly, accessible way. This show is a destination vacation unto itself. Log on to www.nybg.org for more information.



When Dorothy Eustace slid off the road, a tree broke her fall.
A voice broke the silence.




othy hates to drive in the rain, especially on switchbacks. So when she took a hairpin
n too quickly in a Texas rainstorm, she hit the brakes and skidded into a tree. Just after
air bags deployed, she heard the voice of "a sweet, kind and considerate lady" asking if she
okay. The OnStar Advisor quickly located her vehicle, called
emergency services and kept her calm until help arrived. To
e this lifesaving assistance with you whenever you're on
road, make sure your next vehicle is OnStar-equipped. If
already have OnStar, just press the blue button to continue
r service. To learn more, visit your dealer or onstar.com.

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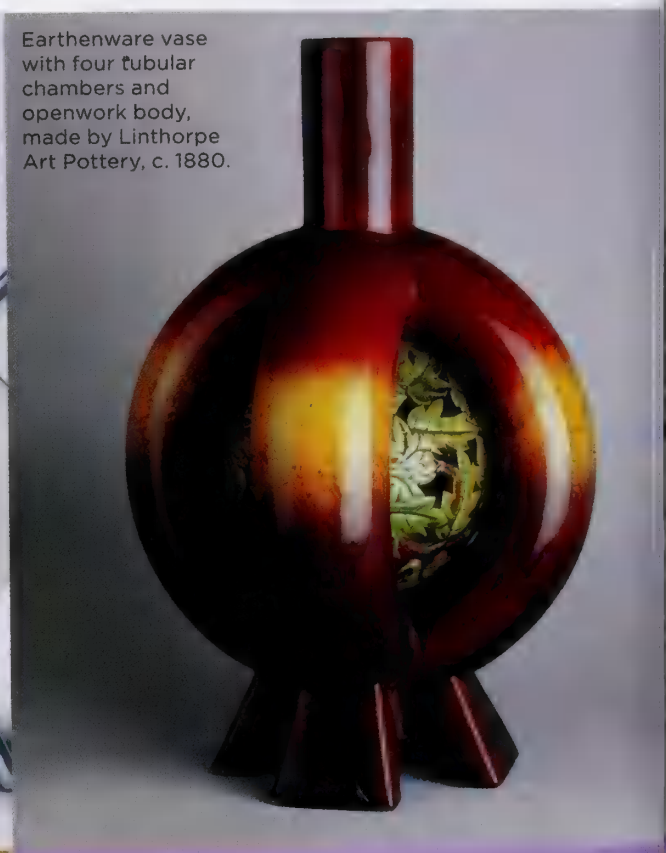
After the first year, OnStar service costs as little as $16.95† a month.

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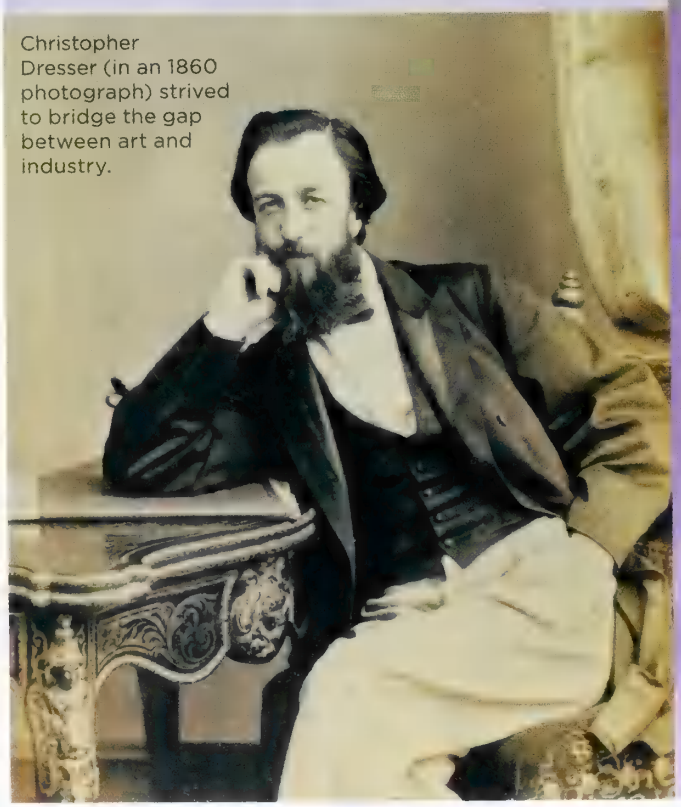
WRITER: CHRISTINE PITTEL



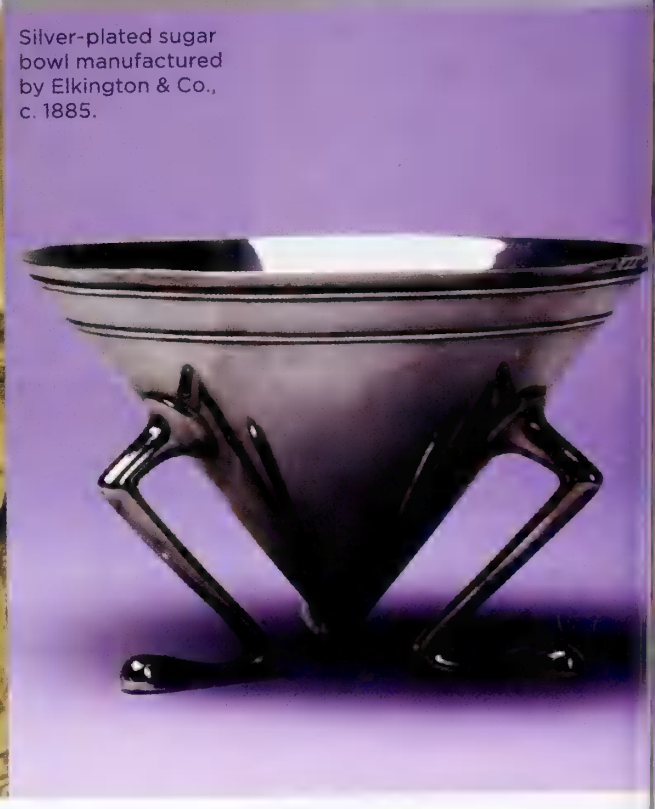
Silver-plated teapot designed for James Dixon & Sons, c. 1879.



Earthenware vase with four tubular chambers and openwork body, made by Linthorpe Art Pottery, c. 1880.



Christopher Dresser (in an 1860 photograph) strived to bridge the gap between art and industry.



Silver-plated sugar bowl manufactured by Elkington & Co., c. 1885.

# Back to the Future

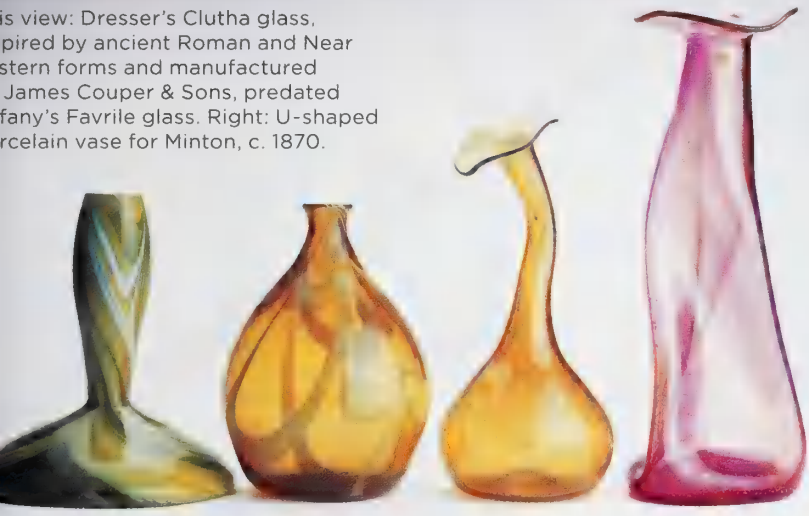
**Christopher Dresser was an eminent Victorian whose revolutionary designs still look radical today**



Right: Acquainted with a rich mix of the world's cultures, Dresser looked to Egypt when he designed this ebonized and gilded chair, c. 1880. Left: Unglazed earthenware pitcher made by Linthorpe Art Pottery, c. 1880.



is view: Dresser's Clutha glass, pired by ancient Roman and Near stern forms and manufactured James Couper & Sons, predated fany's Favrile glass. Right: U-shaped rcelain vase for Minton, c. 1870.





HE SILVER TEAPOT, stunningly nple, and even more startling in ape, could have been designed yester-y. In fact, it dates from 1879 and is just e of an extraordinary assortment of oducts—everything from wallpaper, rpets, and furniture to metalwork, ramics, and glass—designed by Chris-pher Dresser (1834-1904). Any object ned with this Englishman's name (for was one of the first to understand the portance of branding) has collectors ivating. Yet for decades this protean ent, whose work prefigures a century styles, was virtually forgotten.

"He was buried under the weight all those William Morris chrysan-emums," say Paul W. Thompson, director of the Smithsonian's Cooper-Hewitt, National Design Museum in New York, where the first full-scale Dresser retrospective opens on March 5 and runs through July 29 before traveling to the Victoria and Albert Museum in London. "The two men were born in the same year, but there's a huge difference between them. Dresser celebrated industrialization every bit as much as Morris abhorred it." Comfortable with technology and mass production, Dresser pushed old established firms like Wedgwood and Minton in new directions with innovative designs that took advantage of the particular qualities of each material. He is often credited as the first industrial designer, employing a team of associates at his studio where he worked for dozens of clients at one time.

Enrolled in design school at the precocious age of 13, Dresser also trained as a botanist and approached each project with a scientist's mind and a naturalist's eye. A glimpse of frost on a windowpane, for example, might be abstracted into a wallpaper pattern. In 1877 he spent four months in Japan, and his subsequent work was infused with a bold clarity. The Terence Conran of his day, Dresser opened the Art Furnishers' Alliance to sell the best of his (and others') designs, and kept on working, undaunted, when it failed. He died in his sleep at age 70 on a business trip to France, to check on his latest creation. ●

# SOUTHERN CHARM





This page: An outstanding example of Greek Revival architecture, the house was designed and built in 1850 by architect Henry Howard. Greatly influenced by the Irish Georgian style, the enriched Corinthian capitals are original variations and capture the lavish mood of antebellum New Orleans. Opposite: The front hallway, where the painting over the console is a 17th-century Dutch still life by Melchior de Hondecoeter.

Writer and Producer: Patrick Dunne
Photographer: Michel Arnaud

# With the help of decorator Sam Blount, a grand New Orleans family house accommodates the present without effacing the past



This page: The graceful hallway stairwell has been accentuated by a faux-stone treatment conceived by New York designer Sam Blount. The gilded *marquise* is covered in a leopard-print linen. Opposite above: Eighteenth-century mahogany furniture fits well into the classically proportioned dining room. The multibranched 18th-century chandelier still burns candles and retains its old counterweights hidden in the wall allowing it to be raised and lowered. Opposite below: In the library, the mahogany sofa table is English Regency. An early-19th-century American gilded bull's-eye mirror hangs between two full-length windows.

IES KISSED BY HISTORY have their own peculiar style. In
Orleans, style and the past are woven into relationships that are
plicated and profound, yet surprisingly productive.

When local architect Barry Fox was enlisted by Boatner and
dy Reily to help them update and refresh the house they had
inherited, he should have felt daunted. The house, after all, had
designed and built in 1850 by Henry Howard, one of the great-
rchitects of 19th-century America, and was located in the city's
d Garden District.

ox, whose own aesthetic is deeply rooted in New Orleans, none-
ss had a sure-footed approach. Encouraged by Mrs. Reily to "do
you have to do to make it completely livable for today," he set out
cover as many authentic elements as possible while modernizing
e necessary. After considerable research, he restored some miss-
olumns to the entrance hall, meticulously copying the elaborate
ard designs, and uncovered the original wide plank floorings. He
fitted out a modern kitchen, and designed an elegant enclosed
a that allowed independent access to a cozy family room and the
ce wing beyond.

edecorating, however, was another matter.



The house had been done for the parents of the present owner in the late 1940s by Billy Baldwin, one of the great icons of American design, and had remained nearly untouched. When the Reilys set out to find some help, they interviewed several leading designers in New York. Finally, at a meeting with the firm of Irvine and Fleming, they were introduced to a Sam Blount "of Philadelphia," an associate in the company. To Mr. Reily's delight, the Philadelphia mentioned happened to be in Mississippi.

Just as his father had felt a connection on first meeting Billy Baldwin, who at that time was Ruby Ross Wood's young assistant, Mr. Reily felt an instant bond with Blount. He was so enthusiastic, in fact, that he called his wife from a public phone in the New York airport to report the discovery, but during the conversation he began to notice a lady at the next phone who seemed to be intently eavesdropping. When he hung up she asked if she heard correctly, because Blount had just finished doing her Manhattan apartment and she loved working with him. Then she introduced her husband, Sir Rex Harrison.

Sam Blount turned out to be the perfect choice. Wise, with a Southern sensitivity to the house's decorative past, he greatly admired Baldwin and was determined to subtly preserve as much of the great decorator's work as possible.

"This was a dream project," confesses Blount, who has since opened his own firm in New York. "When I needed a mirror or piece of furniture, all I had to do was go to the family storerooms and pick out what I wanted." The selection included things bought on buying trips abroad with Baldwin, and things collected by the couple themselves. Also, Mrs. Reily's family was the great Connecticut Griswolds, who supplied a succession of Colonial governors and notables as well as merchant princes in the 19th century. Her fine collection of Chinese export porcelain and mahogany furniture came from those forebears, who were preeminent in the China trade and commissioned a number of famous





Billy Baldwin, America's most famous mid-20th-century interior designer, decorated the house in the late 1940s for Boatner Reily's parents. The drawing room was later refreshed, leaving intact many Baldwin signature touches, including the white upholstered slipper chairs, the white baluster lamps (designed by Baldwin), and an antique Irish Georgian mirror bought on a buying trip to London with Baldwin. The carpet is an antique Bessarabian.



Both views: The red room, a family favorite, was a collaboration of talents but largely the vision of Wendy Reily, who wanted the corner alcoves to hold a collection of Chinese export porcelain. These pieces have descended in her family from the Griswold brothers, who built American clipper ships and were prominent in the China trade. The upholstered love seat is a Billy Baldwin creation, which designer Blount has covered in striped ticking.







sailing ships, including the *Challen*
which was one of the longest, talle
and fastest clipper ships ever built.

Blending history and imaginat
in decorating this house, Blount m
aged to retain not only the spirit of
inimitable Baldwin but also the disti
tive preferences of the present own
Here one senses the past is a comf
able friend, not an oppressive tyrant

Top: In an upstairs guest room, a slei
bed, one of a pair, has been covered
in Brunschwig's green Ottoman. The
chintz curtains are Rose Cummings's
Chesterfield. Bottom: The exterior
of the house as seen from the rear.
Opposite: One architectural challeng
was to elegantly connect the wings
of the house. New Orleans architect
Barry Fox created a loggia with Fren
doors that open onto a piazza of
Belgian flagstone. At the end of the
loggia nestles a cozy family room.
For more details, see Resources.



# A hilltop aerie gets a refreshing burst of color

This view: Larry and Beverly McGuire Schnur's living room pulsates with lush, tropical hues. Jim Thompson's Similan silk plaid covers a pillow. The sofa, custom-designed by Neil Korpinen and Rick Erikson, is covered in Rogers & Goffigon Puissance Lunar. The designers found the T.H. Robsjohn-Gibbings Cloud coffee table at Blackman Cruz and the clients snapped up the Eero Saarinen Womb chair, which stands next to Barbara Barry's Oval Egg table. The Tripod floor lamp is available from Design Within Reach; the painting is by Bay Area artist Hassel Smith. Right: A glimpse of the wraparound view of Los Angeles.



# HIGH ON L.A.

Writer:
Christine Pittel
Photographer:
Tim Street-Porter
Producer:
Doretta Sperduto









YOU'D HAVE TO take up skydiving to beat this view. On a clear day, Larry and Beverly Schnur can see all the way from the San Gabriel Mountains to the Pacific Ocean, with he whole city of Los Angeles spread ut in between. "Friends call us for the eather report," says Larry. "I've been empted to set up a camera in the back- ard and create our own Web page."

That would be one way to share their ood fortune, for the Schnurs are lucky nough to live in one of those spectacu- r Hollywood houses that comes with private palm-lined drive and a pedi- ree. Built in 1953 for Dave Chasen, hose restaurant was a rendezvous for me of the silver screen's biggest stars, he house was designed by celebrated rchitect Paul R. Williams to take full dvantage of its site, high on a promon- ry above the Sunset Strip. "As soon as ou walk in the front door, you're drawn raight through the house to wide slid- g glass doors that open onto the lanai nd the pool—and the city in the dis- nce," says Beverly, a former decorat- g editor at *House Beautiful*. "Or you an head left into the living room, with curved wall that sweeps you right into at heart-stopping view." Her husband, retired financial executive who now pends as much time as he can racing rs, also qualifies as an architecture uff. "The house flows seamlessly," arry says. "The proportions are ter- fic; you won't find a bad angle in the ace. Obviously, this guy Williams was threat to score from anywhere."

Yet when their real estate agent first ok them to the house, it didn't show ry well. "Every wall was either mir- red or painted the same shade of tan," calls Beverly. "It looked tired and old. There were leaks here and there and the garden had gone to seed." But the two of them could see beyond the neglect. "We knew it was an unpolished gem that deserved to be done right," Larry adds. When Beverly decided she couldn't do it alone, she called designers Neil Korpinen and Rick Erikson, who share the Schnurs' love for Hawaii and easygoing island living (remember that lanai). "Think sultry air and balmy breezes," says Korpinen, who saw the bright, saturated light and immediately flashed on "the orchid colors" of Hawaii—a place where all of them have vacationed for

Top: The roofed patio or lanai, a Hawaiian tradition adopted by architect Paul R. Williams, blurs the distinction between indoors and outdoors. Above: A pool with a view. Patio furniture by Richard Schultz; straw pillows from Jacobs van Dyke. Opposite: The custom-made sofa and grass cloth panels follow the sweeping curves of the fireplace wall. A pair of C armchairs by Modernica, upholstered in lime-colored leather, and a faux-straw Star table from City Studio complete the circle around a vintage Vico Magistretti coffee table, found at Fat Chance.

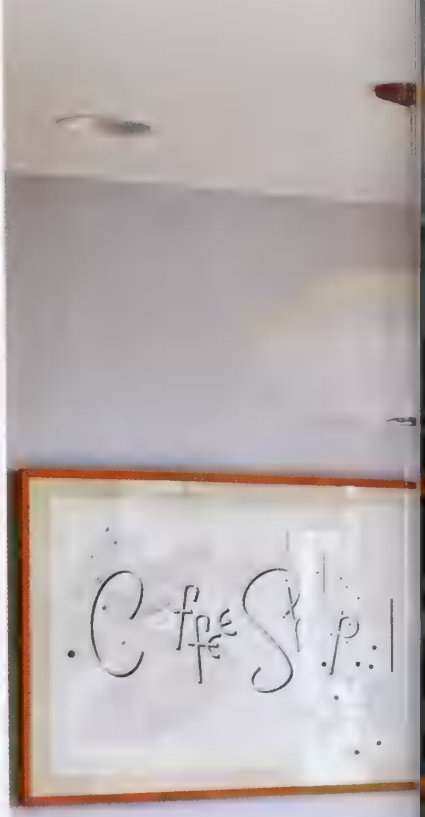


years. "We wanted to keep it very open and informal, Big Island–style, with lots of natural materials and intriguing textures," says Erikson.

The house measures more than 6,000 square feet, but there are actually very few rooms—and they're all huge. How did the designers make sure it didn't feel intimidating? Warm colors and several inviting seating areas did the trick in the living room. That distinctive curved wall was originally faced with stone, but previous owners had covered it with stucco, which proved irreversible. So the designers came up with the idea of retexturing the wall with grass cloth panels, framed with strips of mahogany stained to look like traditional Hawaiian *koa* wood.



The "world's largest sofa," according to Korpinen—"over 20 feet long; it took eight men to carry it in"—follows the line of the wall and accentuates the curve. It's a clever reinterpretation of the original, designed





Top left: The dining room walls are covered in Ajiro Chevron marquetry w veneer by Maya Romanoff, available at Donghia, and the floor is Brazilian cher A photograph by Laura Hull hangs abo the Square pearwood sideboard by Lir Art glass vases and bowl from OK. Lef An 18th-century Chinese altar table fr Charles Jacobsen stands in the foyer. Above: Midcentury modern whites—a George Nelson light fixture, Eero Saari table, and Arne Jacobsen chairs—take over a kitchen corner.




the room and spotted in a vintage otograph. This seafoam-green sofa chors one seating group; the other nters on a sinuously curved Robsjohn-bbings coffee table next to a bright rple 1948 Eero Saarinen Womb air. Why purple? "Why not?" replies rry. A man who was wearing Hawai- shirts back in the 1970s clearly has no fear of color. The powder room, by the way, is painted chartreuse.

The master bedroom is so large that each night table is nine feet long; it's no wonder all the vintage rattan furniture from their previous home fits in comfortably. This is where a little Hawaiian kitsch—notice the hula-girl lamps—takes over from midcentury



modern. "The whole project was so much fun," sighs Beverly. "The house feels like a serene oasis at the end of the world, and yet we're only minutes from the main drag. At night, we can lie in bed and watch the string of pearls—the airplanes landing at LAX in an endless shimmering line." ●

Above: The custom-made headboard suggests a scallop shell and is upholstered in Bamboo fabric by Nancy Kintisch. Bed linens are from Pratesi; the night tables are 1950s Sculptura dressers by Heywood-Wakefield, from Penny Lane. Right: Beverly Schnur and her husband, Larry. Left: Their formidable collection of vintage rattan furniture found its way to the master bedroom's sitting area. Beverly also collects 1940s fabric, which she used for the throw pillows. For more details, see Resources.



# Designer Victoria Klein creates a quirky, elegant comfort zone for her husband, writer Joe Klein, and their children




Writer and Producer: Donna Paul

Photographer: Roger Davies

# PRIMARY COLORS



is page: A vintage lamp
und in Rome stands with
regal shade next to a
d's nest and a seashell.
e bone beads are from
hrift shop. Opposite:
me of the Kleins'
oks are set in an ornate
ahogany bookcase;
copy of a William
Morgan ceramic tile
picting the letter *K* from
e Victoria and Albert
useum in London rests
ainst the bottom shelf.



This page: George Smith sofas were chosen for their extra deep cushions; pillow fabric is early 20th century from Shanghai. Artwork includes a framed paper collage for a chair cover design by Bloomsbury artist Duncan Grant. To its left is a Max Beerbohm watercolor. The 100-year old Sarouk carpet was Joe Klein's grandfather's. Opposite: Author and journalist Joe Klein, his wife, Victoria, and their two children, Sophie, 17, and Teddy, 14.



# For designer Victoria Klein, allowing life to unfold

in a house is more important than having the perfect pillow. She understands the idea of making things pure and perfect, but for her that's simply too sterile. It is the old-world notion of benign neglect that captivates her and best describes the home she shares with her husband, Joe, the political columnist and novelist.

For Victoria, who has a degree in architecture and has worked in the set department of Universal Studios, the sense of elegant comfort yet slight disarray often found in English country houses has allure. Pillows haphazardly placed on overstuffed sofas, fabrics slightly worn with age, and treasured objects with a patina hinting at the passage of time tell the stories of those who live in a house. This is a home of two storytellers: Victoria using color, texture, and pattern to express her vision; Joe using words to declare his. It was in this house that he finished *Primary Colors,* and wrote all of *The Running Mate,* and *The Natural: The Misunderstood Presidency of Bill Clinton.*

When the couple found the house, located just outside New York City, it was a wreck. Yet "there was a wonderful quirkiness about it, and its original spirit was intact," recalls Victoria. Upon viewing it for the first time, Joe immediately felt it was right. "This is a writer's house," he said.

The 1902 Edwardian-style structure had an off-center floor plan with commodious rooms and ample detail. For Victoria,



In the foyer, ironwood spears from Borneo are juxtaposed with the sweep of a silk portiere





This page, clockwise from top left: A chair from Victoria's grandmother is covered with Thai silk and red velvet. The sketch of Joe Klein and Bill Clinton is by cartoonist Barry Blitt; the black and white photo is of Victoria's father as a child. An exotic camel cover of red velvet with gold embroidery from India that hangs on a wooden stand in the dining room. A Sheraton table and Hepplewhite chairs, also in the dining room. Opposite: The entrance foyer, with its striking graphic composition of elements.

This page: A 1929 Magic Chef stove and bead-board backsplash, painted an orange red, are among the quirky ingredients of the Klein kitchen. Opposite: Whimsical dishes collected over time represent Victoria Klein's love of pattern, shape, and color.







the eccentricities of the house provided a palette on which to layer her distinctive personal vision. The design was informed by an array of inspirations; examples include the intricate patterns of interiors depicted in French Impressionist paintings, the work of Bloomsbury artists, potters such as Clarice Cliff, the Wiener Werkstätte, French Art Nouveau, the unabashed extravagance of Venice and India, and the sad but beautiful decay of autumn gardens.

"The past has always beckoned me," Victoria says of her decorating style. She is enamored of detail and craft in all forms, and mixing these in unexpected ways is her métier. In this house, jeweled tapestries from India harmonize with Venetian lamps. In an entrance foyer, ironwood spears from Borneo are juxtaposed with the sweep of a silk portiere. In the dining room, French bird prints are hung with brass hooks brought from Beijing on deep crimson walls. In the bedroom, Chinese Art Deco carpets commingle with a rosewood Raj period bed from India.

In the living room, the Kleins' reverence for reading is immediately apparent where, Victoria says, "our loveliest and shabbiest books" have special status. These include the Mark Twain collection handed down from Joe's father, books fro his grandfather, and first editions of Willa Cather and Jame Thurber. All are displayed in mahogany bookcases that Vi toria designed with a Gothic crown molding and shelves co ered in burgundy-colored silk.

Victoria take risks with color. Living room walls painted velvety midnight blue create an exotic alchemy with the natu ral light and the rosy cushions of the sofa. It is a complicate scheme, appearing to be charcoal, green, blue, and black a at once. "I wanted this to feel like a late afternoon or eve ning room," she explains, "to enhance the dark atmospher rather than try and change it." Satin Impervo (from Benjami Moore) was used for the walls, as the oil-based paint create a creamy, lustrous look, with depth.

The kitchen was originally a warren of small rooms, an seven doors were removed to open it up. Victoria imagine this as a kitchen in an English manor house, with a larg wooden table in its center for eating and food preparatio A 1929 Magic Chef stove that she had been saving came ou of storage and a "deliciously distressed" metal fireplace su round unearthed at a salvage shop impart the feeling of ag and ambience that befits her collections of old china. Shu ning recessed lighting, she designed pendant lights wit shades that glow with warm light.

Joe says the kitchen is his favorite room simply because never saw anything like it before. Victoria has the visual sen of nuance that I have with words. She taught me how to slo down my eye and see." He credits her with creating a hou that he could only imagine.

Ultimately Victoria's design approach is about creating true reflection of one's life in a home. "Elsie de Wolfe thoug of houses as living, breathing things," says Victoria. "I thi of houses as having spirits. I want to animate that spirit."



Above: The original pantry and sink was fitted with a toile skirt and valance. Lights and glass shelves were added to the inside of original cabinets. Right: The exterior of the house, a gabled Edwardian. Opposite: The grand Indian bed from the Raj period is the focal point of the master bedroom. The bolster pillow was made using fabric from an antique kimono. The 1950s Italian table has a wrought-iron base.



# OPPOSITES ATTRACT

Designer Alison Spear creates a stunning, sleek, and modern interior wrapped in traditional Tudor



In the entry foyer, a Tommi Parzinger chaise from Palumbo is covered in Luna Silk Plaid by Brunschwig & Fils. The painting is by Italian artist Roberto Ferruzzi; the black Shona sculpture is from Zimbabwe. Oversize floor tiles are white Tassos marble and black absolute Zimbabwe granite.

Writer: Stephen Henderson

Photographer: Simon Upton

Producer: Senga Mortimer







The sofa and chair at left are custom-designed by Alison Spear and upholstered, respectively, in chocolate cotton velvet from Holly Hunt, and Athena Shadow from Randolph & Hein. Gold mosaic-topped table is from Gore Dean. Bamboo lamp is from Holly Hunt, as are the Kalfa chairs at right, upholstered in Arcadia pearl fabric from Randolph & Hein. Odegard carpet is plain turquoise in Nima Tashi. Shelving trellis is made of walnut.

SITTING ON ONE of the most beautiful residential streets in Washington, D.C., its curb appeal was superb. The Tudor-style house—built in 1928—preened with a fieldstone, stucco, and wood-trim facade, and a handsome slate roof.

"The outside was strong and distinctive, really great," says architect Stephen Muse. "But once you opened the front door, problems immediately appeared."

A tiny foyer, for instance, offered a strangely perfect view of a wall-mounted kitchen telephone. The downstairs rooms were dark with low ceilings. Yet the new owners—a pair of lawyers with two young daughters—were so smitten by the house's exterior that they were determined to make it work. One of the first steps to finding the house's inner beauty was to hire Alison Spear, the Miami-based decorator, and Muse Architects, a Washington firm.

"My first thought was it had to be a complete contrast," says Spear. "As if, by stepping inside, you'd left the planet of a Tudor home."

Spear and Muse collaborated to let the sunshine in by framing vistas of the pool and gardens. Since their clients love to entertain, spaces were rearranged to flow easily into each other. Key to the renovation was "blowing out" the foyer, and turning it into a gallery hall that opens the house from front to back.

"The gallery changed everything," says the husband. "It made a dramatic visual affect."

Once this opening act was set, other scene changes quickly followed. When the existing dining area became a kitchen, Spear decided its slate floor should flow uninterrupted onto an outdoor terrace. To balance the gallery hall,

a conservatory wing containing a family room and new dining room was added on the house's opposite side. Four upstairs bedrooms were combined to create three more generously sized, with the newly created master suite now set off by a walk-though study.

Steel-framed windows were installed throughout, as much thinner mullions and casements could be fashioned from this material than from wood. Another light-enhancing decision was to replace a wall between the foyer and living room with a trellis of open wooden shelves.

Known for her love of vibrant colors, Spear "turned up the gas" in certain rooms. Kitchen cabinets are fronted with glass the color of a Perrier bottle; one of the girl's rooms is painted "Tiffany blue, but with a shot of adrenaline."

"They were great clients, and really up for pushing the envelope," concludes Spear.

Muse agrees. After examining sketches of the radical alterations ahead, he recalls, "they took a deep breath and said, 'Let's go!'"





This page: A chandelier by Barovier & Toso hangs above a Volute dining table from Holly Hunt. Custom dining chairs by Spear are upholstered all the way down the legs in Wild Lime fabric by Jim Thompson. Opposite, above: In the living room, armchairs are from Poltrona Frau, covered in cobalt blue Edelman Leather. Shagreen coffee table is from Timothy Simpson. Below: The exterior is traditional Tudor.





This page: Bell jar lamps are by Alison Berger for Holly Hunt. Hudson stools are from Contract Sources; Bertoia dining chairs by Knoll. Kitchen cabinets were made by The Master's Woodshop in Hagerstown, Maryland. Floor is Smoky Gray honed slate from Coverings. Far left, top: "See-through" bed and pillows are a Spear custom design. Light fixture is Le Klint from Highlights. Ero/S/ desk chair is from Kartell. Far left, below: Alison Spear sits on a window seat upholstered with Quatrefoil by Alexander Girard from Maharam. For more details, see Resources.



# OSCAR'S TOUCH

This page: The dress form standing in Eliza and Alex Bolen's living room is one big hint as to the origins of an exciting new fabric collection—it's by famed fashion designer Oscar de la Renta. The form is covered in his Checkered Lotus pattern. Opposite: A selection of the 11 cotton prints in the collection.

Writer: Ted Loos
Photographer: Oberto Gili
Producer: Senga Mortimer

Designer Oscar de la Renta augments his success in clothing and furniture with a striking new line of cotton and silk fabrics



EVEN THE AMES of the patterns in the Oscar la Renta Decorative Fabrics Collec- n evoke a languid tropical grandeur: eckered Lotus, Jaipur Crest, Indian mmer.

The cottons and silks in this new col- tion—available in a total of 55 color d pattern permutations so far, with re to come—all take a page from la Renta's couture and ready-to-wear signs. They are striking, but there's an ment of aristocratic calm as well. The ton prints, for instance, are set against rm ecru backgrounds, keeping their ly patterns from straining the eye.

"This is my personal statement of w I see home decorating," says de la nta, now 71, who last year launched urniture collection in the same vein. l these fabrics are things you can live h for a long time. You won't get tired ooking at them."

The emphasis on longevity is a nat- l. The designer's name has been a rldwide synonym for elegance since he nched his first clothing line in 1965.

"Part of the difference in this collec- n is that it has some of the sensibility







of fashion," says John Brewer, co-owner of Fonthill, the exclusive distributor of the fabrics, which are available only to the decorating trade. "There's nothing else like this on the market."

Brewer points to one of the Checkered Lotus color combinations, a restrained gray and black. It seems only a fashion designer would have snuck it in there with the more expected red, orange, and blue versions—it's the little black dress of patterns.

De la Renta's colorful silks—some embroidered and others with both delicate cutwork and embroidery—will look great when decorators use them to create curtains, but they could just as easily double as dress material.

Despite the tropical breeze brought to mind by this line, de la Renta intends for them to work everywhere. Like his Century Furniture collection, they are based on and inspired by the fabrics in his three residences: New York City, Punta Cana (in his homeland of the Dominican Republic), and Kent, Connecticut.

"There's a lot of overlap," says the designer. "Some-

Above: Oscar de la Renta with his stepdaughter, Eliza Reed Bolen, vice president in charge of licensing for Oscar de la Renta, Ltd. Left: The Bolens' living room sofa is covered in de la Renta's Indian Summer, and the throw pillows are two color versions of Coral. Above the sofa hangs a Chippendale giltwood mirror.





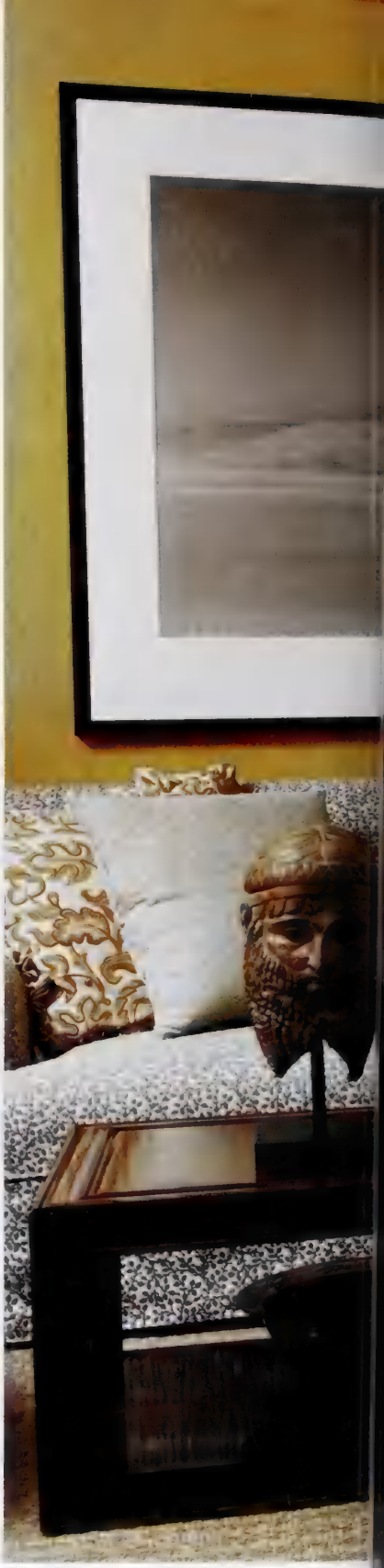
This page: The early-19th-century English bench is covered in de la Renta's Checkered Lotus, and above it hangs a photograph by Thomas Struth. Opposite: Another view of the living room, with armchairs upholstered in Vermicelli. The embroidered red curtains are in Medallion, one of three silk patterns in the collection.




In the dining room, the 18th-century silver-gilt armchairs on opposite ends are covered in Tivoli. The mahogany table is by famed 19th-century crafter Johnstone Jupe & Co. The wall of bookcases is decorated with 19th-century Italian engravings depicting Roman monuments, including the Pantheon. The chairs are early-19th-century French, in mahogany to match the table.


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Above: De la Renta's Checkered Lotus fabric does double duty as wall covering in the dressing room (a de la Renta creation hangs on the door). Opposite: The library is where the Bolens spend most of their time at home. The Georgian armchair at far right is upholstered in Trellis. The sofa is upholstered in Folio, and the photograph above it is by Lynn Davis.

times you want a city look in the country, or an island look in the city."

For proof of their versatility, look at the Manhattan home of Eliza Bolen, de la Renta's stepdaughter, and her husband, Alex Bolen. (She's vice president for licensing at Oscar de la Renta Ltd., and he's director of corporate development for the company.) Their Upper East Side apartment has become a laboratory for de la Renta's designs.

"When we first moved into this apartment, I was moaning to Oscar about the cost of fabrics that were out there on the market," says Alex Bolen. "He said 'I bet we can develop something that is just as good-looking, and probably at a better price, by working with my fabric vendors.'"

Which is precisely what de la Renta did. The new line is made in India by Ankasa, a company that has been sup ing him with couture fabric for years.

As with his furniture line, the desi went to great pains to ensure the c ity of the fabrics. When a design w just right, he went back to the provei drawing board. As Brewer puts it,



ınts these to be so beautiful—some-
ing that would succeed even if his
me weren't attached." By the looks
things chez Bolen, that won't be a
oblem. Amid chinoiserie screens and
ıhogany furniture, the new upholstery
udes a gracious and venerable air.

When juxtaposed with the couple's striking modern art collection, like a huge and airy photograph by Thomas Struth, the fabrics look . . . exactly the same. They may be soft and pretty, but they are also inalterably, indestructibly classic. Just like their creator. ●

Photographer: Gentl & Hyers
Producer: Mary-Ellen Weinrib

# HOT POTATOES

**Versatile and easy to prepare, the humble potato takes center stage**



**POTATOES ANNA**
This classic but simple potato-and-butter cake has been baked in a copper pommes Anna pan from Bridge Kitchenware.



**BOULANGÈRE POTATOES**
*Traditionally*, this is cooked in the baker's oven, but our version is made on top of the stove.



**POTATO GRATIN**
Flavors meld beneath a golden savory crust baked in an iron terrine from Staub.



**POTATO PURÉE**
The texture and color of Yukon golds is the secret to this silky and full-flavored purée. For more details, see Resources.

# Recipes

*Recipes adapted from* Craft of Cooking *by Tom Colicchio (Clarkson Potter, $38)*

## POTATOES ANNA

*Serve with a frisée salad dressed with a warm bacon vinaigrette and Carmenet 2001 Lake County Cabernet Sauvignon.*

*For clarified butter:*

8 tablespoons unsalted butter

*For potatoes:*

8 russet potatoes (about 4 pounds) peeled and sliced ⅛-inch thick
Kosher salt and freshly ground black pepper to taste

Prepare clarified butter: melt butter in a saucepan over medium heat. Remove pan from heat. Skim off butter solids from top. Set aside for 30 minutes. Pour clarified butter into a cup, leaving any solids in pan.

Prepare potatoes: lightly coat sides and bottom of a copper pommes Anna pan or a 10-inch ovenproof skillet with clarified butter. Starting at center of pan, arrange a layer of potato slices so they slightly overlap in a circular pattern. Brush with butter. Add salt and pepper. Repeat process with remaining potatoes. Cover and bake in a preheated 400°F oven for about 45 minutes. Uncover and bake until top is browned. Run a spatula underneath potatoes to loosen. Invert potatoes onto the top of Anna pan or serving plate. Cut into wedges and serve. Serves 8.

**TIP:** Dish can be made 8 hours ahead. Cool completely. Cover loosely with foil and refrigerate. Reheat in a preheated 350°F oven until hot.

## BOULANGÈRE POTATOES

*Serve with a glass of J. Lohr Vineyards 2001 South Ridge Syrah for a perfect one-dish supper.*

2½ pounds small fingerling potatoes, peeled
About 4 cups veal stock or low-sodium chicken stock
1 bunch fresh thyme, plus 2 tablespoons picked leaves
Kosher salt and freshly ground black pepper to taste
½ pound smoked bacon, cut into 1-inch strips
2 yellow onions, peeled and cut into 1-inch-thick slices

Place potatoes in a large pot. Add enough stock to cover. Add thyme bunch, salt, and pepper. Bring stock to a simmer over medium heat and cook until potatoes begin to soften, about 15 minutes. Cool potatoes in stock, uncovered.

Place bacon in a large skillet over medium-low heat. When bacon is crisp, about 15 minutes, add onions, salt, and pepper. Raise heat to medium and cook, stirring occasionally until onions are golden, about 25 minutes.

Lift potatoes out of stock with a slotted spoon and place in skillet. (If pan is too crowded, divide onion mixture and potatoes between 2 pans.) Reserve stock. Add thyme leaves and pepper. Add ¼ cup reserved stock. Turn potatoes in simmering stock, glazing as stock reduces. Repeat several times until potatoes are evenly coated and tender. Add salt and pepper. Serves 6.

## POTATO GRATIN

*Serve with roasted vegetables and a glass of ale.*

4 cloves garlic, peeled
About ¼ cup olive oil
8 medium russet potatoes, about 6 pounds, peeled and sliced ⅛-inch thick
1½ quarts heavy cream
6 sprigs fresh thyme
Kosher salt and freshly ground white pepper to taste

Place garlic in small saucepan. Add enough oil to cover. Heat over medium heat until oil starts to bubble. Reduce heat to low and cook until garlic is very soft. Cool.

Place potatoes in a large pot and add cream, thyme, garlic, salt and pepper. Slowly bring to a simmer over medium-low heat, and cook about 1 to 1½ hours. Remove pan from heat.

Pour a thin layer of cream into the bottom of a baking dish. Gently lift potatoes with a slotted spoon and place in dish. Snugly fit potatoes into dish in layers, pressing each layer down with the back of a spoon. When finished, pour in enough cream to only just cover top, about 2 cups. Bake in a preheated 350°F oven until top is browned and bubbly, about 40 minutes. Serves 6.

**TIP:** Layer potatoes snugly and systematically in a baking dish so they will cook evenly.

## POTATO PURÉE

*The classic accompaniment to roasted meats, try it with a bottle of Champagne Duval-Leroy Lady Rosé.*

10 large Yukon gold potatoes, about 5 pounds, scrubbed
Kosher salt and freshly ground white pepper to taste
1 cup warm milk
1 cup warm heavy cream
½ cup unsalted butter, softened

Place potatoes in a large pot. Add water to cover, salt and pepper. Bring to a simmer over medium heat. Cook until tender, about 20–25 minutes. Drain. Peel, holding individual potato with a dish towel and using a sharp paring knife. Push through a fine-holed ricer into pot. Beat with a stiff whisk, gradually whisking in milk, cream, and butter. Stir in salt and pepper. Serves 6.

**TIP:** Purée can be made ahead and kept warm in a double boiler for 30 minutes.



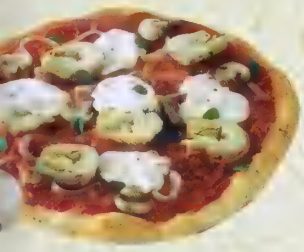


# My pasta sauces have so many uses, they're starting to get an identity crisis.



Paul Newman

Well, no wonder. I mean, how would you feel if you started out in life as a rich, all-natural pasta sauce only to discover later that you were also a natural-born marinara sauce for chicken? Or a sassy Creole gumbo for rice and seafood? In fact, my sauces have so many identities, it's enough to make your head spin. They give almost any meal more personality. Or should I say, multiple personalities?







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# Director's Cut

## Olive trees provide a sense of history in filmmaker Nancy Meyers's Los Angeles garden

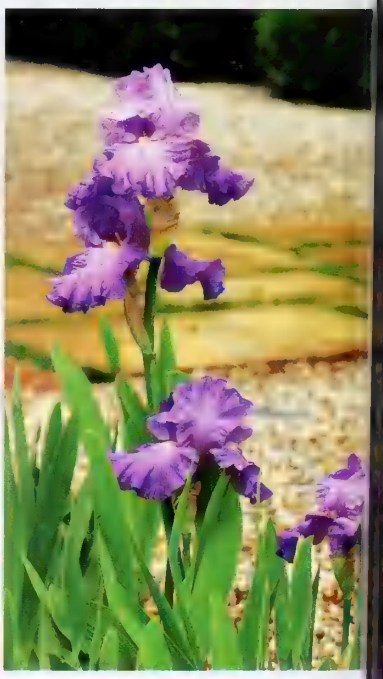


NANCY MEYERS WANTED THE gardens at her Los Angeles house to provide a welcoming sense of history and place, but she faced a quandary: the house was brand-new.

An existing pittosporum hedge that blocked the driveway from the street provided the seclusion she wanted, but imbuing the garden with age required real imagination.

Meyers, a filmmaker who wrote and directed the recent hit *Something's Gotta Give*, with Diane Keaton and Jack Nicholson, turned to landscape designer >





Top: Olive trees create an instant setting in Nancy Meyers's garden. Elevating the front garden above the driveway puts cars at a distance. Above: Nancy Meyers. Right: Grass-seamed concrete pavers forge a foot-friendly path across the gravel.


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Mia Lehrer for counsel. The key to Lehrer's solution was a plant that in and of itself was rife with the very history Meyers was seeking: olive trees.

Lehrer imagined the house—a Provençal-style structure built in 1998—resting in an olive grove that had belonged to one family for generations. "It would be as if each generation had added something over time, so the garden looks relaxed and a bit scruffy," she says.

To hint at the volume of an established grove, Lehrer planted olives in front of and behind the house. She chose a gravel carpet for its sound and its country feel, then framed it with a few massed plants that ebb and flow with the seasons—daylilies and lavender succeed the first flush of reblooming iris; white 'Iceberg' roses flower almost constantly.



"There's a storybook quality here," Meyers says. "When I feel gravel underfoot, I'm home"

The final result is a garden lush with fragrant lavender, rustling olive trees, and iris popping up through the gravel court. It's a scenario that creates its own outdoor living spots, among them a dining area under apple trees and a small parterre where two can talk.

Unlike many homeowners, Meyers spends as much time in her front garden as in the back, where she has lawns, a pool, and a spacious loggia. When she entertains, she always leads guests in under the olives to show off the green surprises. "There's a storybook quality here," she says. "When I feel gravel underfoot, I'm home." ●

Above: Olive trees repeating in the rea yard strengthen the theme of a house in an orchard. Top left: A loggia links the house to the garden and offers shaded lounging on hot days. Top righ Reblooming iris sprouting through gravel eases the formality of the front garden. For more details, see Resourc


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# renew the kitchen



## rejuvenating your home this season may be as simple as a little strategic spring cleaning.

There's no better place to start a spring-cleaning makeover than in the heart of your home, where meals are made and everyone naturally gathers all day long. Just clearing away a little clutter can help clear your mind, renew the look and feel of your kitchen and make each day a little easier. Begin by considering your daily and weekly routines. A few basic changes in organization, storage and cleaning can save you time and simplify your life.

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# refresh the bathroom

## a few changes in decor and cleaning routines can easily transform your bathroom.



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### JUICY FRUITS

*bolsterer*: **Gary Buxbaum**; 212-741-3899. **Rattan loveseat** n Milling Road—**Baker** (M); 800-592-2537. *Page 40*. **Fab-**—Textile Arts (T); 888-343-7285. **Fabric**—John Rosselli (T); -593-2060. **Fabric**—John Rosselli, see above. *Page 42*. **Fab-**—A.M. Collections (T); 212-625-2616. **Fabric**—Duralee (T); -752-4040. **Fabric**—Osborne & Little (T); 212-751-3333.

### HOW TO...DESIGN WITH COLOR

*e 44 Designer*. **Christopher Coleman;** 718-222-8984. **Wall nt,** Falcon Brown—Benjamin Moore (M); 800-672-4686. **nquettes** (C). **Banquette upholsterer**—Celestine Oliver; -975-6333. **Banquette fabric,** Haiti—Bergamo (T); 212-888-3. **Slipper chair**—Ralph Lauren Home (M); 800-578-7656. **ir fabric,** Rain—Brentano through Pollack (T); 212-421-5. **Lucite tumbler tables,** designed by Ted Boerner—Dennis ler Assoc. (T); 212-684-0070. **Sofa console** (C). **Carpet** (C); ricated by—Beauvais Carpets (T); 212-688-2265. **Paint-** on wall, by Betsy Kaufman through Leslie Tonkonow works+Projects, NY; 212-255-8450. **Painting** in window, by rkus Linnenbrink through Margaret Thatcher Projects; 212--0222. **Table lamp**—Downtown (R,T); 310-652-7461. **Deco-ve glass**—The End of History (R,T); 212-647-7598. *Page 48. igner* **Elaine Griffin**; 212-665-7189. **Sofa,** Winslow— Ralph ren Home, seee above. **Sofa fabric,** Moleskin—Holland & rry (T); 212-355-6241. **Sofa pillows** (left to right), Red and ge épinglé—Scalamandré (T); 800-932-4361. Red linen—vet (T); 212-421-6363. Pencil Striped taffeta—Duralee (T); -275-3872. **Red table** (C). **Ottomans**—Ralph Lauren Home, above. **Secretary**—Mrs MacDougall through Hinson & Co. 212-688-5538. **Lacquer walls** (C)—Marash Elazaj; 914-793-8. *Pages 52. Designer* **Kitty Hawks;** 212-832-3810. **Bedside le**—Niall Smith (R); 212-750-3985. **Chandelier**—Marvin xander (T); 212-838-2320. **Window treatment** (C)—White rkroom (T); 212-941-5910. **Shade fabric**—J. Robert Scott 310-680-4300. **Wall color,** Appaloosa—Pratt & Lambert ; 800-289-7728. **Glaze,** Whale—Pratt & Lambert, see ve. **Decorative painter**—Chuck Hettinger; 212-614-9848. **adboard fabric,** Kashmir Green—Clarence House (T); 800--2850. **Copper silk pillow,** Troutbeck—Old World Weavers 212-355-7186. **Pillow fringe,** Fleurs Indiennes—Scalaman- (T); 800-932-4361. **Coverlet,** blue indigo—Cora Ginsburg T); 212-744-1352. **Check coverlet** (C). **Coverlet fabric,** Toile reaux—Claremont Fabrics (T); 212-486-1252. *Page 54. igner* **Randall A. Ridless**; 212-643-8140. **Vitrine; table** (C). **nchair fabric,** chocolate-brown velvet—Travers (T); 212--7900. **Paint,** Pink Ground—Farrow & Ball (M); 888-511-1. **Vase**—Burberry (R); 800-284-8480. **Cowhide Rug**—Stark pet (T); 212-752-9000.

### COLOR CONVERSATION

*igner* **Tricia Guild,** Designers Guild; 011-44-20-7893-7400. *b site.* www.designersguild.com. All wallpaper and fabrics by signers Guild—Osborne & Little (T); 212-751-3333.

### KATE SPADE AT HOME

pieces by Kate Spade New York—Lenox (M); 800-635-3669.

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ite Flower Farm; whiteflowerfarm.com. Venamy Orchids; hidsusa.com. Smith & Hawken; smithandhawken.com.

### SOUTHERN CHARM

*es 74 to 83 Designer* **Sam Blount;** 212-888-0515. *Architect* **ry Fox & Assoc.;** 504-897-6989. *Entrance hall* **Car-**—Stark Carpet (T); 212-752-9000. *Dining room* **Curtain ric,** Simbolo Peach Stripe—Scalamandré (T); 800-932-4361. **pet**—Gaby Kety Oriental Carpets (R,T); 504-899-1022. *rary* **Curtain fabric,** La Portugaise—Brunschwig & (T); 212-838-7878. **Sofa fabric,** Antique Ottoman—Schumacher & Co. (T); 800-332-3384 **Carpet**—Gaby Kety ental Carpets, see above. **Loveseat, slipper chair fabric, Tick-**—Brunschwig & Fils, see above. **Wall paint** (C). *Upstairs guest n* **Bed fabric; ottoman**—Brunschwig & Fils, see above.

### HI ON LA

*es 84 to 91 Designers* **Neil Korpinen, Rick Erickson;** -884-0019. *Contractors* **SP Construction;**323-857-7286. *ting* **Peter Plath Painting;** 213-484-1336 *Landscape gn* **Joseph Marek Landscape Architecture;** 310-399-7923. *tom upholstery* Streamline Upholstery (T); 562-531-9119. *ughout* **Wall paint,** Parchment—Ralph Lauren Paint (M); -379-7656. *Living room* **Freestanding sofa** (C). **Sofa fabric,** ssance Lunar by Rogers & Goffigon (T); 212-888-3242. **r lamp**—Design Within Reach (MO); 800-944-2233. **Womb r**—Fat Chance (R); 323-930-1960. **Cloud table,** Robsjohn-bings—Blackman-Cruz (R,T); 310-657-9228. **Maple Oval table**—Barbara Barry for HBF (T); 828-328-2064. **Plaid ws,** Similan silk in Magenta and Sea Coral by Jim Thomp-—Kneedler-Fauchere (T); 310-855-1313. **Painting,** *Untitled* 3 by Hassel Smith. **Art glass vases**—OK (R); 323-653-3501. **lcovering,** Primative Weave RF-100—Kneedler-Fauchere, above. **Fireplace surround finish**—Peter Plath Painting, bove. **Paint**—Portola Paints and Glazes (R); 818-623-9053. **ional sofa** (C). **Sofa fabric,** Kansas #2605 by Sahco-Hesslein Bergamo—Kneedler-Fauchere, see above. **Armchairs,** '(C r—Modernica (M,R); 323-933-0383. **Armchair fabric,** lime ier—Ashbury Hides (T); 310-360-1520. **Walnut coffee e,** Vico Magistretti—Fat Chance, see above. *Outdoors* **Fur-e,** by Richard Schultz—Jules Seltzer Assoc. (R,T); 310-274-**Planters,** Essex—Stoneworks (M); 800-483-5720. *Dining room* **Wallcovering,** Ajiro Chevron Marquetry Wood veneer by Maya Romanoff—Donghia (T); 212-935-3713. **Flooring,** Brazilian Cherry by Bruce Hardware Floors—Armstrong (R); 800-722-4647. **Artwork,** *Listening* 2001 by Laura Hull—Craig Krull Gallery (R); 310-828-6410. **Pearwood aideboard**—Linea (R); 310-273-5425. **Vases and bowl**—OK, see above. **Floral arrangement**—Clifford Miller for TFS (R); 310-274-8491. *Entry hall* **Table**—Charles Jacobsen (T); 310-652-1188. *Kitchen* **Smoke wall paint; Swiss Coffee trim paint**—Benjamin Moore (M); 800-672-4686. **Cork floor,** Murano by Nova—Linoleum City (R); 323-469-0063. **Table**—Knoll (R,T); 800-343-5665. **Aquos TV**—Sharp (M); sharpusa.com. **Dishwasher,** Integra—Bosch (M); 800-866-2022. *Bedroom* **Headboard & bedskirt** (C). **Fabric,** Bamboo by Nancy Kintisch for Off-White Castle Studios—Bradbury Collection (T); 310-657-3940. **Linens**—Pratesi (R); 310-274-7661. **Dressers,** Sculptura by Heywood-Wakefield—Penny Lane (R); 323-222-1200.

### 92 PRIMARY COLORS

*Pages 92 to 101 Designer* **Victoria Klein,** Victoria Klein Interior Design; 914-738-7502. *Living room* **Bookcase; hanging fixture** (C). **Sofas; ottoman; sofa fabric,** Gainsborough #W376—George Smith (R,T); 212-226-4747. **Sconces**—Circa Antiques (R); 203-222-8642. **Curtain fabric,** Caravaggio Moonstone #CU1149A.2—Christopher Hyland (T); 212-688-6121. *Dining room* **Paint,** Dressage Red—Ralph Lauren Paint (M); 800-379-7656. **Print framing**—ARTeffects (R,T); 914-738-4900. **Hurricane lamps**—Christofle (R); 914-328-1002. *Kitchen* **Teapot**—Williams-Sonoma (R,MO); 888-779-5173. **Pendant lamp** (C). *Master bedroom* **Bed**—Lumiere (R,T); 212-535-6111.

### 102 OPPOSITES ATTRACT

*Pages 102 to 109 Designer* **Alison Spear;** 305-438-1200. *Foyer* **Chaise,** Tommi Parzinger—Palumbo (R,T); 212-734-7630. **Chaise fabric,** Luna silk plaid 89446-006—Brunschwig & Fils (T); 212-838-7878. **Table** (C)—Holly Hunt (T); 212-755-6555. **Carpet** (C)—Odegard (T); 212-545-0069. **Floor tiles**—Exotic Marble & Granite (R,T); 386-756-4945. *Living room* **Carpet,** Nima Tashi—Odegard, see above. **Sofa and chair** (C). **Sofa fabric,** velvet chocolate—Holly Hunt, see above. **Chair fabric,** Athena Shadow by Randolph & Hein—Holly Hunt, see above. **Gold mosaic table**—Gore-Dean Antiques (R,T); 202-625-1776. **Bamboo lamp; Kalfa chairs**—Holly Hunt, see above. **Kalfa chair fabric,** Arcadia pearl/sky by Randolph & Hein—Holly Hunt, see above. *Family room* **Sofas; game table chairs** (C). **Sofa fabric,** Great Plains—Holly Hunt, see above. **Leather chairs,** Fumoir—Poltrona Frau (R,T); 305-576-3636. **Leather chair fabric,** Metallic Dream Cow Cobalt blue—Edelman Leather (T); 800-886-8339. **Cocktail table,** by Timothy Simpson through designer. **Carpet** (C)—Odegard, see above. *Dining room* **Wall paint,** rainforest dew—Benjamin Moore (M); 800-672-4686. **Dining table,** Volute table—Holly Hunt, see above. **Chairs** (C). **Chair fabric,** Bang Na Wild Lime—Jim Thompson (T); 212-546-9001. **Chandelier,** Barovier & Toso Fauve—Farrey's (R,T); 305-947-5451. *Bedroom* **Bed (C). Bed fabric,** Spank—Pollack (T); 212-421-8755. **Light fixture,** Le Klint —Highlights (R,T); 305-573-3402. Chair, Ero/S/—Kartell (R,T); 212-966-6665. **Windowseat fabric,** Quatrefoil by Alexander Girard—Maharam (R,T); 800-645-3943. *Kitchen* **Cabinets** (C)—The Master's Woodshop (R,T); 301-797-1100. **Stools,** Hudson by Starck—Contract Sources/Emeco (R,T); 717-637-5951. **Bertoia chairs**—Knoll (R,T); 212-343-4000. **Bell jar lamps** Alison Berger—Holly Hunt, see above.

### 110 OSCAR'S TOUCH

*Pages 110 to 119* **All fabrics,** Oscar de la Renta Decorative Fabrics Collection for Ankasa—Fonthill (T); 212-755-6700. *Living room* **Dress form fabric,** Checkered Lotus Blue. **Sofa fabric,** Indian Summer Coral. **Pillow fabric,** Coral Red & Blue. **Silk curtain fabric,** Medallion Red. **Armchair fabric,** Vermicelli Brown. *Hallway* **Bench fabric,** Checkered Lotus Green. **Photograph,** by Thomas Struth. *Dining room* **Armchair fabric,** Tivoli Blue. *Dressing room* **Wall fabric,** Checkered Lotus Blue. *Library* **Georgian armchair fabric,** Trellis Beige/Olive. **Sofa fabric,** Folio Blue. **Photograph,** by Lynn Davis. **Fabrics** (clockwise starting at top of page): Jacobean Floral Plum, Tivoli Coral, Tivoli Blue, Tivoli Plum, Trellis Red/Beige, Checkered Lotus Plum, Checkered Lotus Rust/Red, Folio Rust, Jacobean Floral Coral, Jacobean Floral Blue, Folio Blue/Brown.

### 120 HOT POTATOES

*Pages 120 to 128 Potatoes Anna* **Copper pan**—Bridge Kitchenware (R); in NYC: 212-688-4220; outside NYC: 800-274-3435. **Marble background—Artistic Tile (R,T); 212-727-9331.** *Boulangère potatoes:* **Enameled cast-iron pan**—Staub USA (M); 866-782-8287, or at www.surlatable.com. *Potato gratin.* **Enameled cast-iron terrine**—Staub, see above. **Hand-painted wallpaper,** Gaia, Chinese New Year in #1271—Studio E (T); 212-244-2800. *Potato puree.* **Copper double boiler**—Bridge Kitchenware, see above.

### 126 DIRECTOR'S CUT

*Landscape designer* Mia Lehrer, Mia Lehrer + Associates; 213-384-3844; mlagreen.com. *Landscape contractors* Brian Diamond, Native Designs; 818-509-9573. David Diaz, Landscape Discoveries; 310-410-1044. *Irises and daylilys* John Schoustra, Greenwood Garden; 562-494-8944; greenwoodgarden.com. ■




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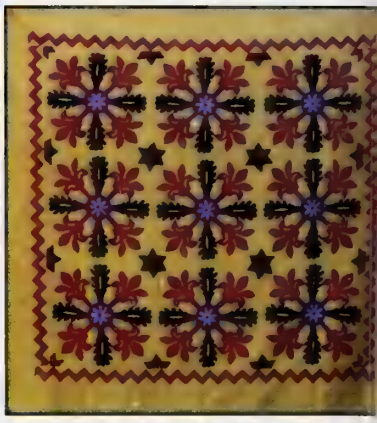



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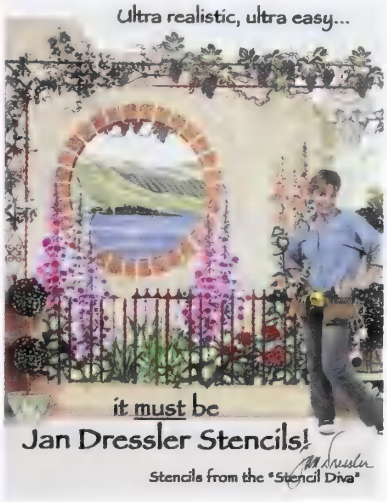

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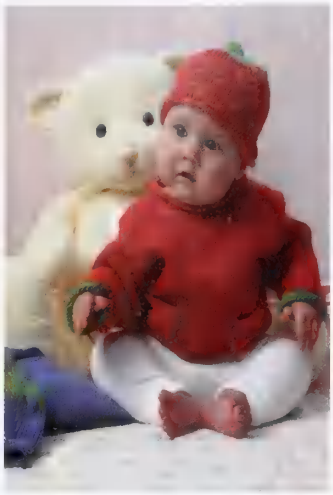



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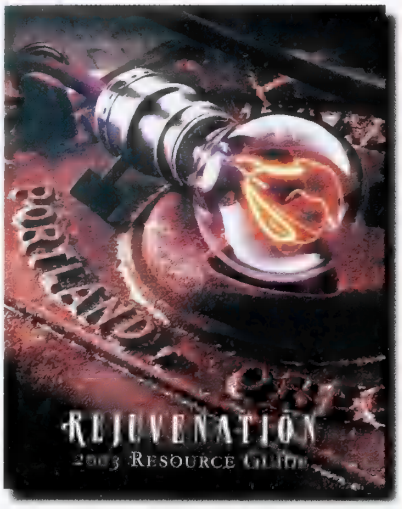

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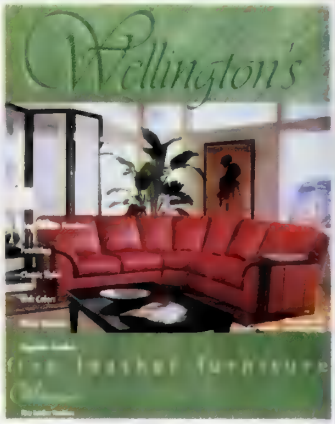


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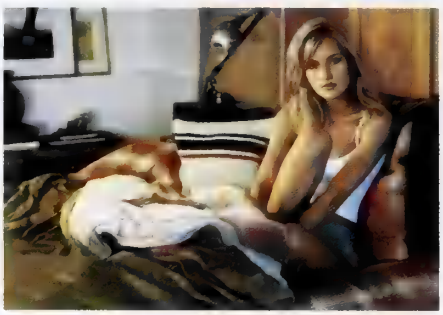
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# How to have a HUSBAND and a JOB, too

By a Career Girl Married a Year




Responsible women leading full and demanding lives were still characterized as "girls" during World War II, but just like today they juggled family, house, and job. The cover photograph on the June 1943 issue of *House Beautiful* (above) was taken by Maynard L. Parker

## Darling, I'll Be Home Late

**Will the care and feeding of husband and house compromise your career? In June 1943, one young bride shared her tip sheet**

GIRL WITH A FUTURE

### DON'T

**Don't** feel that housekeeping is purely a woman's job; let your husband be a partner in the maintenance of your home. . . . **Don't** plan fancy menus that take hours of preparation; eliminate the first course. . . . **Don't** have a lot of bric-a-brac around that has to be dusted. . . . **Don't** wait until things are *obviously* dirty to clean them; it takes less time to keep them clean than to have to do a hard and all-out job. . . . **Don't** collect potted house plants; watering them and picking up dead leaves requires too much of your precious time. Postpone this delightful hobby until you are a woman of leisure or until you can afford a gardener. . . . **Don't** set up for yourself the impossible goal that you'll keep house as perfectly as your mother did.

### DO

**Do** arrange your schedule so th one whole day—possibly Su day—is completely free of hou work. For example, Monday nig clean the bedroom; Tuesday nig the kitchen; Wednesday night, the laundry; Thursday night, ir mend, and darn; etc. . . . **Do** discuss this schedule with yo husband and let him designate the duties—in addition the obvious ones like firing the furnace and sweeping si walks—for which he will be responsible. Let him help w the dishes, wax the linoleum, polish the silverware (men l this little chore because the results are so obvious), keep clothes picked up. . . . **Do** post the week's menus in a c spicuous place in the kitchen; then if your husband arri home before you, he'll know what to start for dinner. ●

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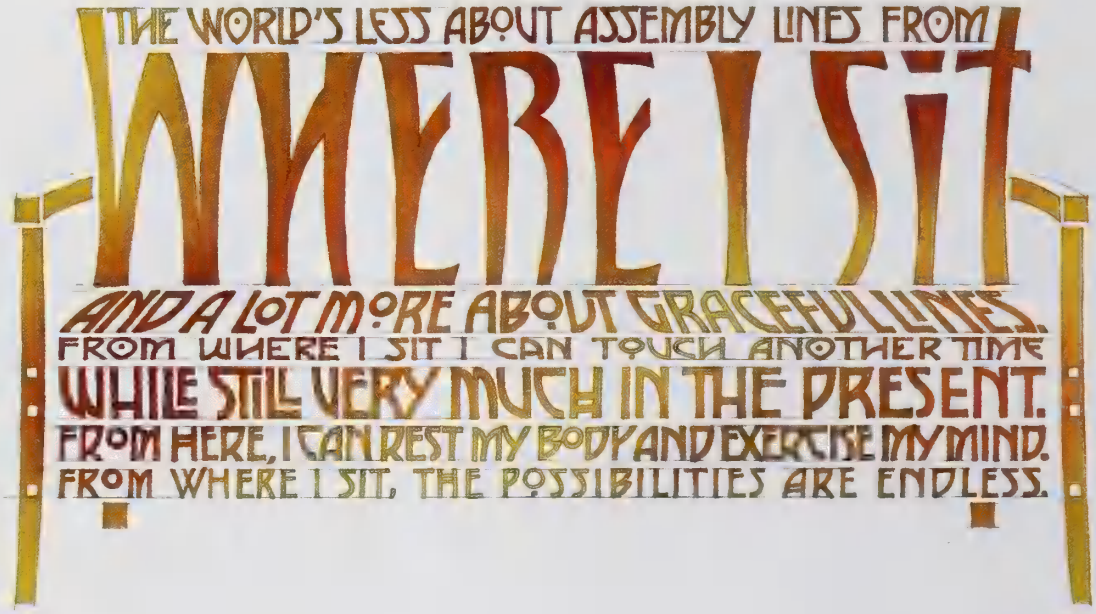






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House Beautiful

# FEATURES


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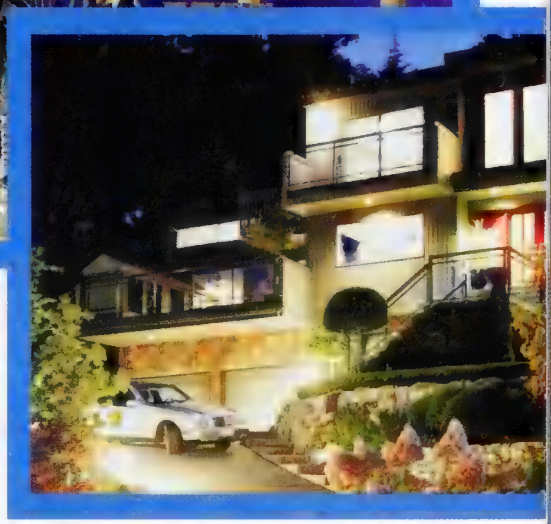



This page: Small flowers bri
cheerful color to a rustic nig
table in the master bedroo
of a Malibu beach house.

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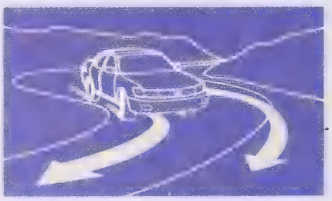


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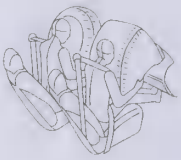


FIG. 3: OUR AIR B/
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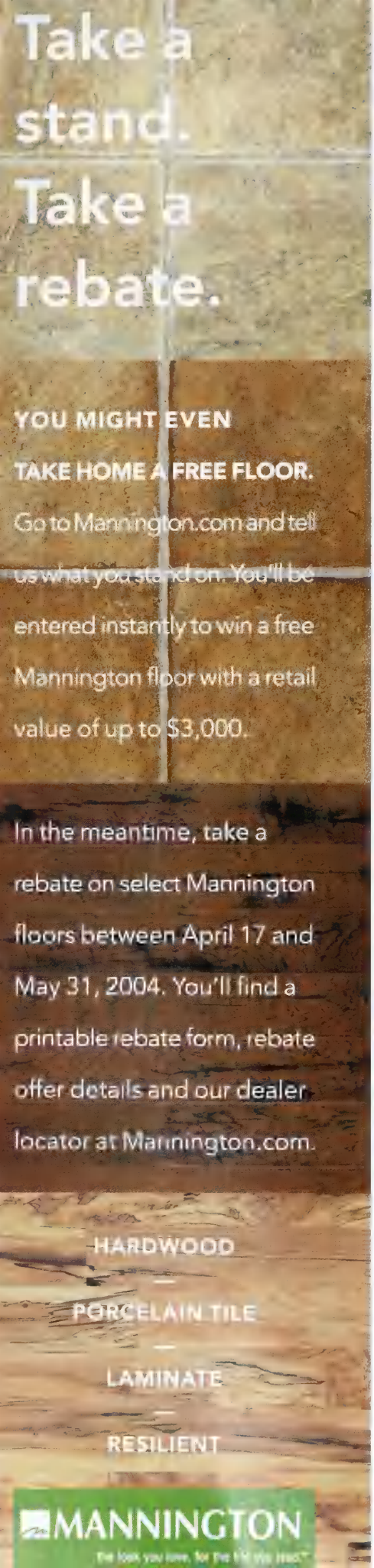
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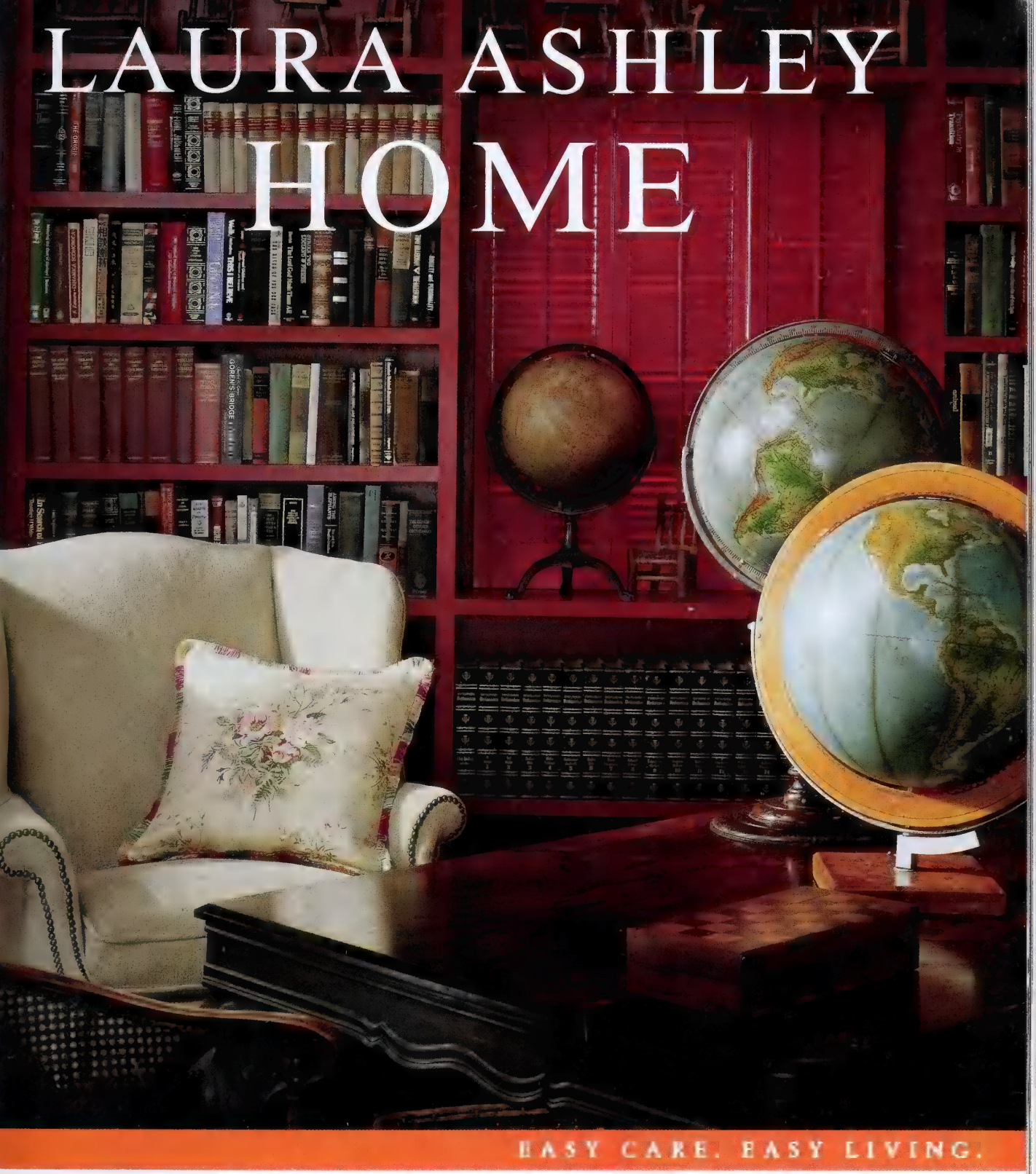
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# Letters

## Unsung Hero

Thank you for the great article in your February issue on Paul R. Williams ("A Class Act"). Most people—even during his time—were not aware he was black. I read the article with great interest and was pleased to see photos of the work that made him a great architect.

How sad to learn that Williams was so aware of racial barriers that he taught himself to draw upside down so clients wouldn't feel uncomfortable sitting next to him, even though they sought his skills as an architect.

*April E. Bridges*
*via e-mail*

## Winter Wonder

It was snowing as I sat down in my living room late in the afternoon with a cup of tea and the December issue. I flipped through the pages and came to an abrupt stop when I encountered "Snowbound" and the breathtaking photographs that accompanied the story. Designers Joe Eck and Wayne Winterrowd have created a garden that is simply magnificent in the Vermont winter landscape. Thank you for this lovely feature.

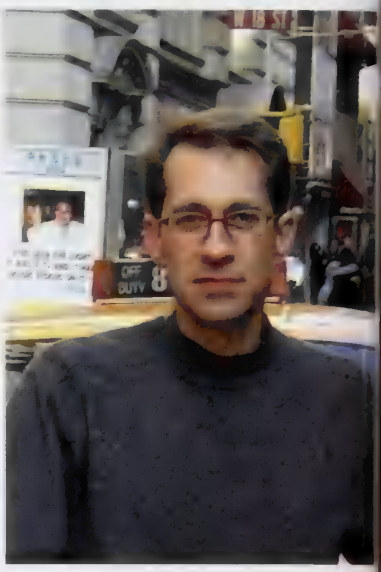
*Fay Coats*
*Othello, Washington*

*Do you have a decorating problem you can't solve? Write and let us know. We might choose your project for a future "Problem Solvers" column. Include non-returnable photos of the room that illustrate the problem. Address correspondence to: Problem Solvers,* House Beautiful, *1700 Broadway, 29th Floor, New York, NY 10019.*

*Please send all other correspondence to hbmail@hearst.com or to Letters,* House Beautiful, *1700 Broadway, 29th floor, New York, NY 10019. Be sure to include a daytime telephone number. Letters may be edited for clarity and length.*

# Contributor

## Bruce Buck ▶



"Everything about Cuba is mysterious and unpredictable. I had no idea what I would find behind those closed doors and shuttered windows," says Buck ("The Cuba You've Never Seen," page 92), whose photographs grace the pages of the new book, *Cuban Elegance* (Abrams) by Michael Connors. Buck's work has appeared in *Southern Accents, Coastal Living,* and *The Magazine Antiques.* He and Connors also collaborated on the book *Caribbean Elegance* (Abrams, 2002).



## ◀ Tonja Evetts Weimer

A syndicated columnist and relat ship coach as well as a motivatio speaker, Weimer ("Cowboys Indians," page 50) is the autho six books and has created six aw winning music albums for child She has also written for *New Wo* and *Hope* magazines, and has b appointed a National Fellow by U.S. Department of Education. mother of four grown children, lives with her husband in Greenv South Carolina.

## Belinda Bamber ▶



After beginning her career as a staff writer for *Architects' Journal* in London, Bamber ("Picture Perfect," page 110) became a freelance writer specializing in interiors, gardens, and conservation topics. She contributes to British publications including *Country Living, Period House,* and the *Financial Times,* and is currently the editor of a journal on ecclesiastical architecture. A town dweller at heart, she lives in Cambridge, England, with her husband and three sons.

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# Pounding the Pavement

I've taken up jogging again, I'm proud to say. This is not some leftover New Year's resolution, or even a reaction to any eating binges. It just feels like the right time to do it.

There was a time when this would not have seemed like such an accomplishment. I used to run regularly, even looked forward to it. But I had gotten out of the habit with a million different excuses: "It's too cold out there." "It's too hot." "It's too dark." "I'm too tired." And my most repeated excuse: "I'm too busy."

At 48, I can't exactly cover the miles like I once did. And it's absolutely true that the older you get, the more your knees, feet, and legs take a beating when you run. But as long as God has given me the health to do this, I shouldn't waste the chance. I knew I was committed a couple of days ago when I ran in a steady rain. Normally, that would have been one of my excuses, too. But I donned a Yankees baseball cap (even though I'm an Atlanta Braves fan) and set off in the neighborhood. We live in a fairly hilly area, but I've managed to stick to a path of least resistance—a mostly flat set of tree-lined streets.

You can tell a lot about the way people live when you jog by their house every day. There are the perfectly landscaped manicured lawns (even in winter), and then there are scruffy, unkempt yards that belong to people who most likely live their lives the same way, disorganized. And when it snows, there are the sidewalks that have been shoveled and those that have not.

I usually run on the street anyway, so it doesn't matter that much. Still, I have a feeling that people who don't bother to shovel a public sidewalk in front of their house are probably rude. But maybe not. (For the record, there is no sidewalk in front of my house, but there is a stone walkway up to my front door. I keep it shoveled after a snowstorm, if for nothing else, so the postal carrier will have a clear path. Our cat appreciates it, too.) Fortunately, since I've become a jogger again, there hasn't been that much snow in our area, unlike last winter when it seemed like the North Pole had moved to New York.

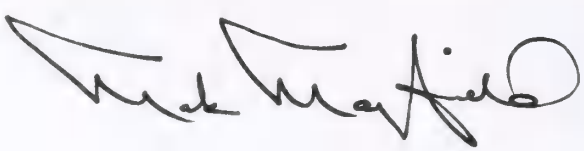


Every now and then, I have diverted off my usual flat path and jogged down to the commercial part of the village where we live. It's a good excuse to check out what's playing at the Picture House—the same one I mentioned on this page last year. My daughter Madison and I have become regulars there, in part because of the letters I received from many of you encouraging me to support this place. And also because the Picture House tends to show kid-friendly films.

Just down the street from the theater is Pat's Hair Salon, where I get my hair cut. But so far I've just driven over, and not jogged, to my appointments there. I figure that Pat and Dee, who run the place, wouldn't be too happy to see me coming in all sweaty.

This will be my second spring in the village and I'm looking forward, again, to seeing the blooms emerge after a cold winter. But this time it will be more enjoyable to see them up close along my running path—so long as, the old saying goes, "the sun comes up and the creeks don't rise."

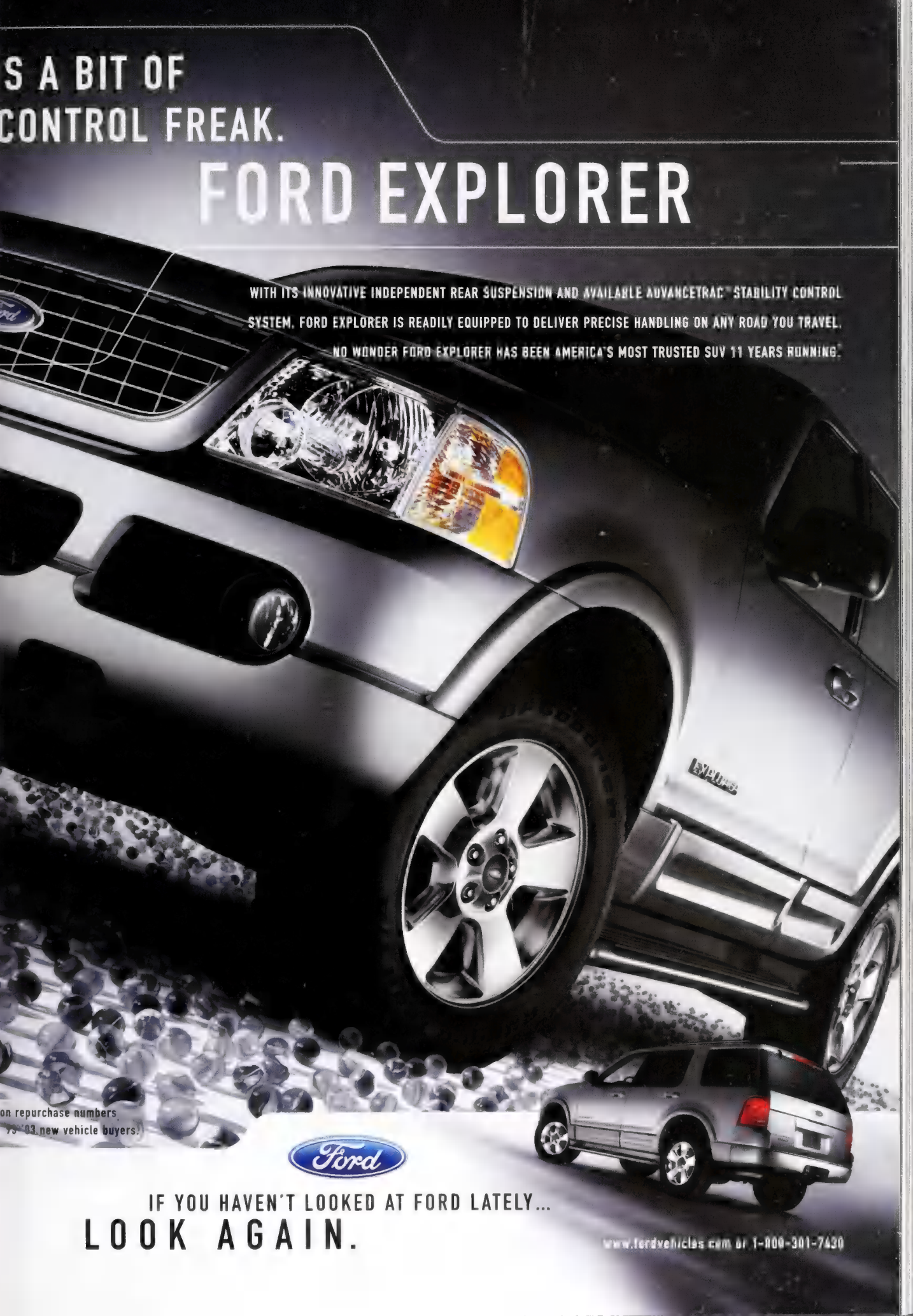
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Mark Mayfield

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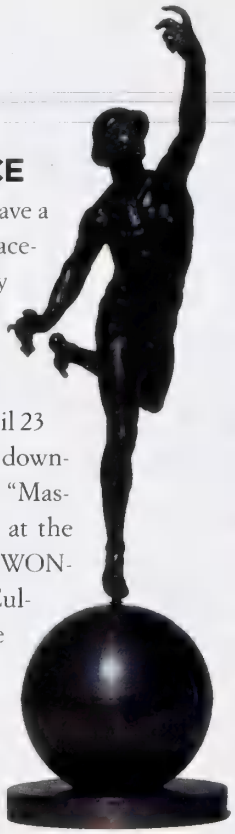
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# Of Note

EDITORS: MARIO LÓPEZ-CORDERO AND JOHN WO

## MEMPHIS RENAISSANCE



Visitors to Memphis, Tennessee, will have a lot more to see than Elvis Presley's Graceland later this year when works by Michelangelo, da Vinci, Botticelli, and Raphael arrive in town. Paintings by those Renaissance masters and others will be on display from April 23 through October 3 at the Pyramid in downtown Memphis in an exhibition called "Masters of Florence: Glory and Genius at the Court of the Medici." Presented by WONDERS: The Memphis International Cultural Series, the show consists of more than 240 works, including paintings, jewelry, clothing, textiles, furniture, sculpture, and the bronze statue of Mercury (right) by Giambologna. *The Pyramid, Front Street at North Parkway, Memphis; 800-263-6744.*



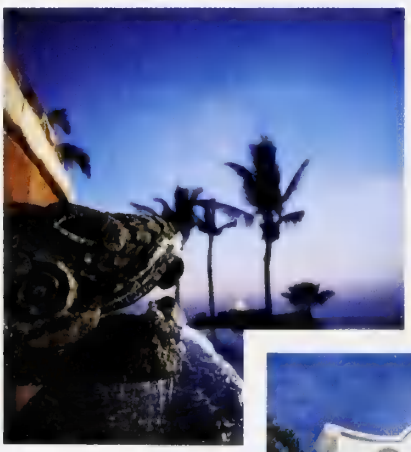
## SAN FRANCISCO TREAT

The food at San Francisco's chic Town Hall restaurant is rated excellent, but the design is also something special. New York decorator Mark Zeff created Town Hall's unique look from the shell of a 1907 warehouse, one of the first structures built after the city's earthquake. His eclectic mélange classic elements but still sports a contemporary feel; it includes special touches like ebony-stained oak floors, handmade early-American–style copper light fixtures salvaged from a Spanish Harlem music theater, and 1920s brass fixtures from France. Everything seems to work here, and patrons apparently agree—the restaurant has been packing them in since it opened late last year. *Town Hall, 342 Howard St., San Francisco; 415-369-3900.*



## DANISH STYLE

Decorators and collectors take note: T innovative and hard-to-find furniture c ations of the late Danish designer and arc tect Ole Wanscher will be available at Andrew Hollingsworth Gallery in Chica from March 1 through May 31. Known for ability to reinterpret classical styles to c form to modern sensibilities, Wanscher (1903–1985) was als prolific author and professor of design at Denmark's Royal Dan Academy of Fine Art from 1955 to 1973. This selection featu 25 chests, desks, tables, and chairs, including the rosewood c ing version (above) from his Rungstedlund line. *Andrew Hollin worth Gallery, 1708 N. Wells St., Chicago; 312-440-9554.*



## MEXICAN LUXE



Famed for its remote location (on a peninsula accessible only by boat or plane until 1970) and once frequented by the likes of Ernest Hemingway, Lucille Ball, and John Wayne, the Palmilla hotel in Los Cabos has been a top luxury destination since its 1956 opening. But with its new status as a jointly owned One&Only resort (the haute boutique chain responsible for the Ocean Club in the Bahamas), its luxe quotient is approaching the stratosphere. Guest suites have been revamped and enlarged and afford wide views of the Sea of Cortez, and even come equipped with a personal butler. The property also boasts its own Adam Tihany–designed Charlie Trotter restaurant called "C." *One&Only Palmilla; 877-472-5645.*

## BRAVO RIO




If the mention of Rio de Janeiro conjures rote images of Carneval or Ipanema, then paging through *Private Rio* (Rizzoli, $50) will be revelatory. Authors Juan Pablo Queiroz and Tomás de Elia explore the interiors and gardens—from the Beaux-Arts Guinle Paula Machado house to a sleek apartment overlooking Copacabana beach. The spaces exude the exoticism of a land where Niemeyer modernism is juxtaposed with Coloni classicism; you'll never think of Rio the same way again.




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# Botanical Bliss

## Tableware designers mine garden motifs for settings worthy of spring



Top row, from left: Tulip plate, $15; available at the Metropolitan Museum of Art: 800-662-3397. Chèvrefeuille soup bowl, $60; by Pupilles & Papilles, available at Michael C. Fina: 800-289-3462. Thistle dinner plate, $212; by Anna Weatherley, available at Michael C. Fina: 800-289-3462. Bottom row, from left: Botanical accent plate in Xeranthemum, $70; from Asprey: 800-883-2777. Luscious Poppy dinner plate, $301; by Meissen Porcelain: 866-977-9236. American Wildflowers dinner plate in Indian Blanket Flower, $260; from Herend: 800-643-7363.

(Continued on p

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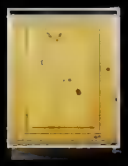
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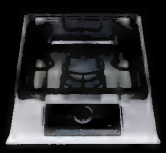
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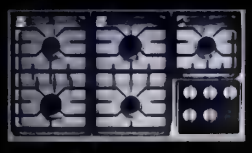
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(Continued from page 32)




Top row, from left: Insalata plates in Garlic and Radish, $320 for a set of four different vegetables; by Marc Blackwell: 866-755-6269. Bottom row, from left: Ceramic eggplant, $55; available at Takashimaya New York: 800-753-2038. Mini carrots, $425; by Katherine Houston available at Michael C. Fina: 800-289-3462. Provence onion, $525; by Katherine Houston available at Michael C. Fina: 800-289-3462. Wallendorf tureen, $325 (underplate not shown); from Mottahedeh: 800-242-3050. Dual Wheel wheelbarrow, $90; by Jeep Wheelbarrows: www.jeepwheelbarrows.com. >






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Top to bottom: Palm Leaf gourmet plate, $47; by Villeroy & Boch: 800-845-5376. Green Leaf dish, $290; by Anna Weatherley, available at Michael C. Fina: 800-289-3462. Branches cake plate, $32; by Laure Japy: 800-215-1193. Large leaf crystal platter from the Herbarium Collection, $885; from Daum: 888-232-3286. Bali dinner plate, $15; by Vista Alegre through Royal China & Porcelain: 800-257-7189. Gold Leaf salad plate, $30; from Lynn Chase Designs: 212-213-8220. ■



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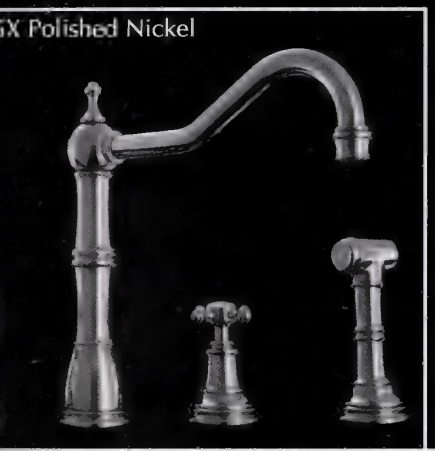
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# Swatch Watch

PHOTOGRAPHER: DARRIN HADDAD  PRODUCER: COLLEEN SCULLY

## Spring Fresh

**Louis XVI–style chairs in Easter egg colors are as cheering as the first robin**



Niermann Weeks's La Falaise dining armchair and La Falaise ottoman in custom-colored paint finishes showcase a flurry of pretty new fabrics. Clockwise from upper left: Flowers are machine-embroidered on Lorca's Laetitia ML554/04, an Italian import through Osborne & Little. The cotton-mix plaid is Souvenir, 9219 422 from Etamine through Zimmer + Rohde. Giant irises star in Manuel Canovas's cotton print Isadora 1429-72. Catwalk 11121-41 from Lulu DK is a linen-cotton blend hand-printed in France. >






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Clockwise from the top: From China Seas comes Potalla AC804-15 in a linen-cotton blend. Another China Seas linen-cotton blend, also seen in the floor pillow, is San Marco 2330. Two felt solids in soft colors are mitered for a harlequin look: Gala 9206 633 and Gala 9206 713 from Etamine of Paris through Zimmer + Rohde. The chinoiserie print Balanaisia is by Vervain. Glant's cotton weave Roji 2450. Four Seasons 4006-03 is a print on linen from Victoria Hagan Home. Upholstery by Gary Buxbaum. For more details, see Resources. ■




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Rev. May 2003a

Brief Summary

## ALLEGRA®

### (fexofenadine hydrochloride)

### Capsules and Tablets

**INDICATIONS AND USAGE Seasonal Allergic Rhinitis** ALLEGRA is indicated for the relief of symptoms associated with seasonal allergic rhinitis in adults and children 6 years of age and older. The majority of patients treated effectively were sneezing, rhinorrhea, itchy nose/palate/throat, itchy watery/red eyes. **Chronic Idiopathic Urticaria** ALLEGRA is indicated for treatment of uncomplicated skin manifestations of chronic idiopathic urticaria in adults and children 6 years of age and older. It significantly reduces pruritus and the number of wheals. **CONTRAINDICATIONS** ALLEGRA is contraindicated in patients with known hypersensitivity to any of its ingredients. **PRECAUTIONS Drug Interaction with Erythromycin and Ketoconazole** Fexofenadine hydrochloride has been shown to exhibit minimal CYP3A4 metabolism. However, co-administration of fexofenadine hydrochloride with ketoconazole and erythromycin led to increased plasma levels of fexofenadine hydrochloride. Fexofenadine hydrochloride had no effect on the pharmacokinetics of erythromycin and ketoconazole in two separate studies. Fexofenadine hydrochloride 120 mg twice daily, two times the recommended twice daily dose, was co-administered with erythromycin 500 mg every 8 hours or ketoconazole 400 mg once daily under steady state conditions to normal healthy volunteers (n = 24, each study). No difference in adverse events or QT interval were observed when patients were administered fexofenadine hydrochloride alone or in combination with erythromycin or ketoconazole. The findings of these studies are summarized in the following table:

**Effects on steady-state fexofenadine hydrochloride pharmacokinetics after 7 days of co-administration with fexofenadine hydrochloride 120 mg every 12 hours (two times the recommended twice daily dose) in normal volunteers (n=24)**

| Concomitant Drug | $C_{max}$ (Peak plasma concentration) | AUC (0-t) (Extent of systemic exposure) |
|---|---|---|
| Erythromycin 500 mg every 8 hrs | +82% | +109% |
| Ketoconazole 400 mg once daily | +135% | +164% |

The changes in plasma levels were within the range of plasma levels achieved in adequate and well-controlled clinical trials. The mechanism of these interactions has been evaluated in *in vitro*, *in situ*, and *in vivo* animal models. These studies indicate that ketoconazole or erythromycin co-administration enhances fexofenadine gastrointestinal absorption. *In vivo* animal studies also suggest that in addition to increasing absorption, ketoconazole decreases fexofenadine hydrochloride gastrointestinal secretion, while erythromycin may also decrease biliary excretion. **Drug Interactions with Antacids** Administration of 120 mg of fexofenadine hydrochloride (2 x 60 mg capsules) within 15 minutes of an aluminum and magnesium containing antacid (Maalox®) decreased fexofenadine AUC by 41% and $C_{max}$ by 43%. ALLEGRA should not be taken closely in time with aluminum and magnesium containing antacids. **Carcinogenesis, Mutagenesis, Impairment of Fertility** The carcinogenic potential and reproductive toxicity of fexofenadine hydrochloride were assessed using terfenadine studies with adequate fexofenadine hydrochloride exposure based on plasma area-under-the-concentration vs. time (AUC) values). No evidence of carcinogenicity was observed in an 18-month study in mice and in a 24-month study in rats at oral doses up to 150 mg/kg of terfenadine which led to fexofenadine exposures that were respectively approximately 3 and 5 times the exposure from the maximum recommended daily oral dose of fexofenadine hydrochloride in adults (and children). *In vitro* Bacterial Reverse Mutation (CHO/HGPRT Forward Mutation and Rat Lymphocyte Chromosomal Aberration assays) and *in vivo* (Mouse Bone Marrow Micronucleus assay) tests fexofenadine hydrochloride revealed no evidence of mutagenicity. In rat fertility studies, dose-related reductions in implants and increases in postimplantation loss were observed at an oral dose of 150 mg/kg of terfenadine which led to fexofenadine hydrochloride exposures that were approximately 3 times the exposure of the maximum recommended daily oral dose of fexofenadine hydrochloride in adults. **Pregnancy Teratogenic Effects: Category C.** There was no evidence of teratogenicity in rats or rabbits at oral doses of terfenadine up to 300 mg/kg (which led to fexofenadine exposures that were approximately 4 and 11 times respectively, the exposure from the maximum recommended daily oral dose of fexofenadine in adults). There are no adequate and well controlled studies in pregnant women. Fexofenadine should be used during pregnancy only if the potential benefit justifies the potential risk to the fetus. **Nonteratogenic Effects.** Dose-related decreases in pup weight gain and survival were observed in rats exposed to an oral dose of 150 mg/kg of terfenadine approximately 3 times the maximum recommended daily oral dose of fexofenadine hydrochloride in adults based on comparison of fexofenadine hydrochloride AUCs. **Nursing Mothers** There are no adequate and well-controlled studies in women during lactation. Because many drugs are excreted in human milk, caution should be exercised when fexofenadine hydrochloride is administered to a nursing woman. **Pediatric Use** The recommended dose in patients 6 to 11 years of age is based on cross-study comparison of the pharmacokinetics of ALLEGRA in adults and pediatric patients and on the safety profile of fexofenadine hydrochloride in both adult and pediatric patients at doses equal to or higher than the recommended doses. The safety of ALLEGRA tablet at a dose of 30 mg twice daily has been demonstrated in 138 pediatric patients 6 to 11 years of age in two placebo-controlled 2-week seasonal allergic rhinitis trial. The safety of ALLEGRA for the treatment of chronic idiopathic urticaria in patients 6 to 11 years of age is based on cross-study comparison of the pharmacokinetics of ALLEGRA in adult and pediatric patients and on the safety profile of fexofenadine in both adult and pediatric patients at doses equal to or higher than the recommended dose. The effectiveness of ALLEGRA for the treatment of seasonal allergic rhinitis in patients 6 to 11 years of age was demonstrated in one trial (n=411, in which ALLEGRA tablet, 30 mg twice daily, significantly reduced total symptom scores compared to placebo, along with extrapolation of demonstrated efficacy in patients ages 12 years and above, and the pharmacokinetic comparisons in adult and children. The effectiveness of ALLEGRA for the treatment of chronic idiopathic urticaria in patients 6 to 11 years of age is based on extrapolation of the demonstrated efficacy of ALLEGRA in adults with this condition and the likelihood that the disease course, pathophysiology, and the drug's effect are substantially similar in children to that of adult patients. Three clinical safety studies comparing 15 mg BID (n=85) and 30 mg BID (n=340) of an experimental formulation of fexofenadine to placebo (n=430) have been conducted in pediatric patients aged 6 months to 11 years of age. Fexofenadine hydrochloride was well tolerated in these studies. No unexpected adverse events were seen given the known safety profile of fexofenadine and likely adverse reactions for this patient population. See ADVERSE REACTIONS and CLINICAL PHARMACOLOGY. The safety and effectiveness of fexofenadine hydrochloride in pediatric patients under 6 years of age have not been established. **Geriatric Use** Clinical studies of ALLEGRA tablets did not include sufficient numbers of subjects aged 65 years and over to determine whether the population responds differently from younger patients. Other reported clinical experience has not identified differences in responses between the elderly and younger patients. The drug is known to be substantially excreted by the kidney, and the risk of toxic reactions to this drug may be greater in patients with impaired renal function. Because elderly patients are more likely to have decreased renal function, care should be taken in dose selection, and may be useful to monitor renal function. See CLINICAL PHARMACOLOGY. **ADVERSE REACTIONS Seasonal Allergic Rhinitis Adults** In placebo-controlled seasonal allergic rhinitis studies in patients 12 years of age and older which included 2206 patients treated with fexofenadine hydrochloride tablets at doses of 30 mg twice daily, 24 mg twice daily, 60 mg twice daily, 120 mg twice daily, and 240 mg twice daily, adverse events were similar in fexofenadine hydrochloride and placebo-treated patients. Table 1 also lists adverse experiences that were reported by greater than 2% of patients treated with fexofenadine hydrochloride tablet at doses of 120 mg once daily and that were more common with fexofenadine hydrochloride than placebo. The incidence of adverse events including drowsiness was not dose-related and was similar across subgroups defined by age, gender, and race.

**Table 1**

**Adverse experiences in patients ages 12 years and older reported in placebo-controlled seasonal allergic rhinitis clinical trials in the United States**

**Twice daily dosing with fexofenadine capsules at rates of greater than 1%**

| Adverse experience | Fexofenadine 60 mg Twice Daily n=679 | Placebo Twice Daily n=671 |
|---|---|---|
| Viral infection/cold/flu | 2.5% | 1.5% |
| Nausea | 1.6% | 1.5% |
| Dysmenorrhea | 1.5% * | 0.4% |
| Drowsiness | 1.3% | 0.9% |
| Dyspepsia | 1.3% | 0.6% |
| Fatigue | 1.3% | 0.9% |

**Once daily dosing with fexofenadine hydrochloride tablets at rates of greater than 2%**

| Adverse experience | Fexofenadine 180 mg once daily n=283 | Placebo n=293 |
|---|---|---|
| Headache | 10.1% | 7.5% |
| Upper Respiratory Tract Infection | 3.2% | 3.1% |
| Back Pain | 2.8% | 1.4% |

The frequency and magnitude of laboratory abnormalities were similar in fexofenadine hydrochloride and placebo-treated patients. **Pediatric.** Table 2 lists adverse experiences in patients aged 6 to 11 years of age which were reported by greater than 2% of patients treated with fexofenadine hydrochloride tablet at a dose of 30 mg twice daily in placebo-controlled seasonal allergic rhinitis studies in the United States and Canada that were more common with fexofenadine hydrochloride than placebo.

**Table 2**

**Adverse experiences reported in placebo-controlled seasonal allergic rhinitis studies in pediatric patients ages 6 to 11 in the United States and Canada at rates of greater than 2%**

| Adverse experience | Fexofenadine 30 mg twice daily n=209 | Placebo n=229 |
|---|---|---|
| Headache | 7.2% | 6.6% |
| Accidental Injury | 2.9% | 1.3% |
| Coughing | 2.8% | 1.3% |
| Fever | 2.4% | 0.9% |
| Pain | 2.4% | 0.4% |
| Otitis Media | 2.4% | 0.0% |
| Upper Respiratory Tract Infection | 4.8% | 1.7% |

Three clinical safety studies in 845 children aged 6 months to 5 years comparing 15 mg BID (n=85) and 30 mg BID (n=340) of an experimental formulation of fexofenadine to placebo (n=430) have been conducted. In general, fexofenadine hydrochloride was well tolerated in these studies. No unexpected adverse events were seen given the known safety profile of fexofenadine and likely adverse reactions for this patient population. See PRECAUTIONS Pediatric Use. **Chronic Idiopathic Urticaria** Adverse events reported in patients 12 years of age and older in placebo-controlled chronic idiopathic urticaria studies were similar to those reported in placebo-controlled seasonal allergic rhinitis studies. In placebo-controlled chronic idiopathic urticaria clinical trials, which included 726 patients 12 years of age and older receiving fexofenadine hydrochloride tablets at doses of 20 to 240 mg twice daily, adverse events were similar in fexofenadine hydrochloride and placebo-treated patients. Table 3 lists adverse experiences in patients aged 12 years and older which were reported by greater than 2% of patients treated with fexofenadine hydrochloride 60 mg tablets twice daily in controlled clinical studies in the United States and Canada and that were more common with fexofenadine hydrochloride than placebo. The safety of fexofenadine hydrochloride in the treatment of chronic idiopathic urticaria in pediatric patients 6 to 11 years of age is based on the safety profile of fexofenadine hydrochloride in adults and adolescent patients at doses equal to or higher than the recommended dose (see Pediatric Use).

**Table 3**

**Adverse experiences reported in patients 12 years and older in placebo-controlled chronic idiopathic urticaria studies in the United States and Canada at rates of greater than 2%**

| Adverse experience | Fexofenadine 60 mg twice daily n=186 | Placebo n=178 |
|---|---|---|
| Back Pain | 2.2% | 1.1% |
| Sinusitis | 2.2% | 1.1% |
| Dizziness | 2.2% | 0.6% |
| Drowsiness | 2.2% | 0.0% |

Events that have been reported during controlled clinical trials involving seasonal allergic rhinitis and chronic idiopathic urticaria patients with incidences less than 2% and similar to placebo and have been rarely reported during postmarketing surveillance include: insomnia, nervousness, and sleep disorders or paroniria. In rare cases, rash, urticaria, pruritus and hypersensitivity reactions with manifestations such as angioedema, chest tightness, dyspnea, flushing, and systemic anaphylaxis have been reported. **OVERDOSAGE** Reports of fexofenadine hydrochloride overdose have been infrequent and contain limited information. However, dizziness, drowsiness, and dry mouth have been reported. Single doses of fexofenadine hydrochloride up to 800 mg to normal volunteers at this dose level), and doses up to 690 mg twice daily for 1 month (three normal volunteers at this dose level) or 240 mg once daily for 1 year (24 normal volunteers at this dose level) were administered without the development of clinically significant adverse events as compared to placebo. In the event of overdose, consider standard measures to remove any unabsorbed drug. Symptomatic and supportive treatment is recommended. Hemodialysis did not effectively remove fexofenadine hydrochloride from blood. It is not known if fexofenadine hydrochloride is removed from blood following peritoneal dialysis. No deaths occurred at oral doses of fexofenadine hydrochloride up to 5000 mg/kg in mice (the maximum recommended daily oral dose in adults and 200 times the maximum recommended daily oral dose in children based on mg/m² and up to 5000 mg/kg in rats (230 times the maximum recommended daily oral dose in adults and 400 times the maximum recommended daily oral dose in children based on mg/m²). Additionally, no clinical signs of toxicity or significant pathological findings were observed in dogs given oral doses of fexofenadine hydrochloride at oral doses up to 2000 mg/kg (300 times the maximum recommended daily oral dose in adults and 540 times the maximum recommended daily oral dose in children based on mg/m²). **DOSAGE AND ADMINISTRATION Seasonal Allergic Rhinitis Adults and Children 12 Years and Older.** The recommended dose of ALLEGRA is 60 mg twice daily or 180 mg once daily. A dose of 30 mg once daily is recommended as the starting dose in patients with decreased renal function (see CLINICAL PHARMACOLOGY). **Children 6 to 11 Years.** The recommended dose of ALLEGRA is 30 mg twice daily. A dose of 30 mg once daily is recommended as the starting dose in pediatric patients with decreased renal function (see CLINICAL PHARMACOLOGY). **Chronic Idiopathic Urticaria Adults and Children 12 Years and Older.** The recommended dose is 60 mg twice daily. A dose of 30 mg once daily is recommended as the starting dose in patients with decreased renal function (see CLINICAL PHARMACOLOGY). **Children 6 to 11 Years.** The recommended dose of ALLEGRA is 30 mg twice daily. A dose of 30 mg once daily is recommended as the starting dose in pediatric patients with decreased renal function (see CLINICAL PHARMACOLOGY).

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# Living Room Rules

## Designer Victoria Neale tackles the space central to every home

VICTORIA NEALE, a Washington, D.C.-based decorator, concentrates on three elements when it comes to living room design: color, furniture, and scale. While determining colors in this basement space at the Washington Design Center, Neale was limited to shades that could stand out in a sunless room. Thus a pale green was replaced by orange and neutral browns that she says "could survive at that light level." She arranged furniture according to patterns of foot traffic with numerous seating groups stationed throughout. To deal with scale, Neale used symmetry—pairs of sconces, chairs, étagères, et al: "Symmetry helps when dealing with color and it makes the question of balance and scale much easier." ●



Above: The living room Victoria Neale crafted for a showhouse at the Washington Design Center. The mirrored cocktail table is from Amy Howard; the reproduction antique chairs are from Julia Gray. Right: Custom tea table by metalsmith Mike Reid/Weeks is a Neale design. For more details, see Resources.

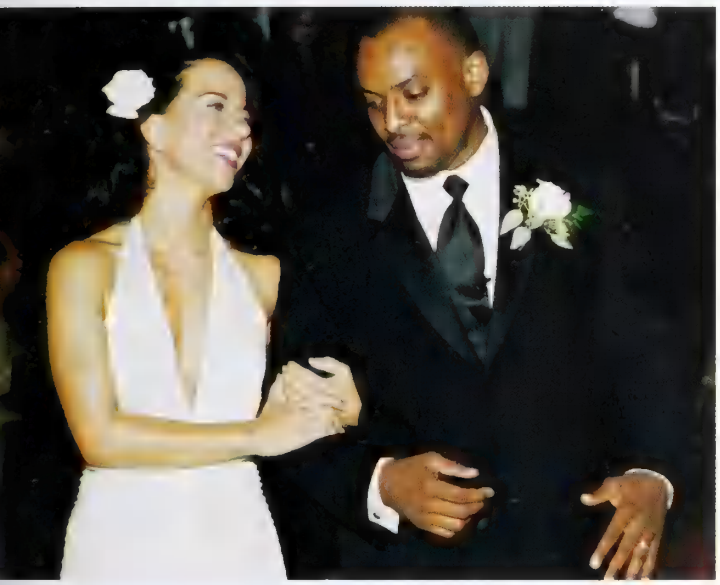


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Merge with Lisa Rinna

WATCH *MERGE*, LIFETIME TELEVISION'S ROMANCE AND HOME DECOR REALITY SERIES, WITH HOST LISA RINNA. FRIDAYS AT 11PM ET/PT

To love, to honor, and to cherish—that's what they promised. But does that mean he can find a place in his heart—and their home—for her flea market furniture? Welcome to *Merge*, the Lifetime Television series that helps lovebirds build a new nest together—without ruffling each other's feathers. While they go on their honeymoon, you watch our design professionals merge the happy couple's personal possessions, deciding what stays, what goes to charity, what gets a makeover, and what gets fed into an industrial shredder! Join the *Merge* team and learn the I-do's and how-to's of home improvement.



## laudine McHie & Paul Cooper

en her neighbor wanted to introduce Claudine to a friend, she said 'd give him ten minutes before going to the gym. After meeting l, the minutes became hours. Within six months they were walking vn the aisle. "Above and beyond his personality and the fact that he's geous," admits Claudine, a 28-year-old-marketing executive, "I had a of qualifications and he had them all."

l, a 33-year-old parole officer, also had an "obvious bachelor pad" d with furniture and vibrant African-American artwork that Claudine nd overwhelming. After visiting her condo with its unique antiques, l recalls, "I was walking around going, 'Hmmm, I really don't want to that over at my house.'" Love—along with a little give-and-take and t of good design—conquered all, creating a comfortably elegant ne that reflected both partners' personal taste.

**Style: Eclectic Eccentric**

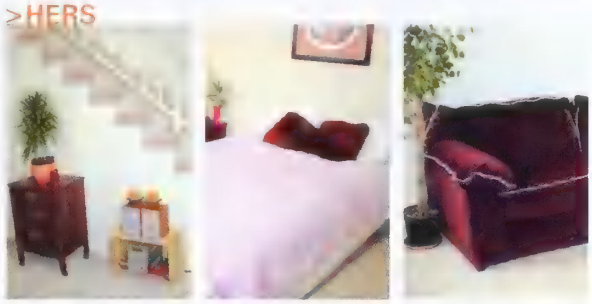
dine likes color and texture, and uncluttered space for her funky, anything-goes mix of sale furnishings. "I'm definitely a minimalist. Just give me a few interesting pieces."

tyle:

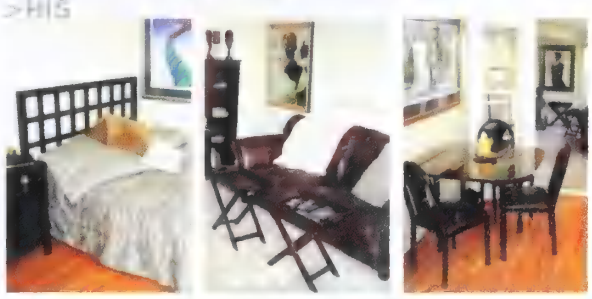
sic shapes, clean lines, and dark woods say, "This is a man's room right here." A l contemporary furniture, Paul buys it straight out of the showroom in matched sets.

**New Home:** A two-bedroom, 1941 traditional in Windsor Hills, California.

>HERS

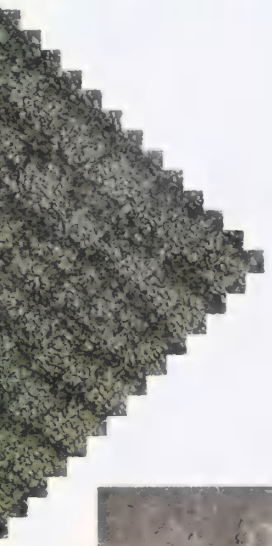


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# Merger: Designer Fernando De Moraes Visio





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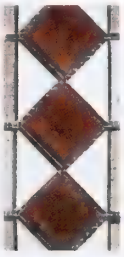
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"In design, if you achieve harmony, that is success."



**Color** To unify Paul's art collection, Fernando chose a strong, earthy c (Behr Premium Plus® New Brick) in a low-gloss, easy-care eggshell fi for an accent wall reminiscent of the exposed brick in an artist's "Paul's paintings were either sepia toned or bold, expressive colo Fernando explains. "Making this wall one large backdrop in brick red h absorb some of the brighter colors in the artwork." For balance, the rem ing walls were painted in a cool, soft green (Behr Premium Plus Mour Haze) that blends with the ivory trim and the wood floors. All of these to were reflected in tiles that the *Merge* team selected from The Home De to craft an eye-catching patterned floor on a small landing between dining room and the family room.

**Fabrics and Textures** "Soft chenille and cotton warm up a hou Fernando says of his upholstery and drapery choices. He achieved same effect on the tiled floor by using a variety of materials: a glo glass-and-porcelain border, polished veined-marble accents, and ma finish tiles that work with one another to create visual texture.

**Trade Secrets** Turn a "transition area"—such as a hall or landing—in focal point with art. To create the illusion of an heirloom rug, the desi worked with a porcelain tile that looks like travertine fieldstone. "Na stone is beautiful but needs a lot of maintenance," Fernando explains a high-traffic area you get more value out of a man-made product."

# The Home Depot: Pro Tips for Flawless Floors

**1** A Workforce wet saw efficiently cuts tiles down to the correct size at the edges of a pattern and around molding. "Wear a dust mask and goggles," advises *Merge*'s transformation supervisor, Charles Owens. "And guide the tile through slowly and steadily, to avoid cracking."

**2** A carpenter's level ensures an even surface. "As you lay tiles, the edges should be as close to the same height as possible," explains Jeff Locas, who installed this design. "Position the level between what's already set and the next row, and adjust as necessary."

**3** Rubber spacers keep the distance between each tile and the width of the grout line consistent. "Just set two or three of them in, adjust the tile you're setting accordingly, and use needle-nose pliers to pull them out the next day before you grout," says Owens.

**4** "Grout is porous, you have to seal explains Locas. Give the grout least 48 hours to harden apply at least two coats of sea "If it gets on the tiles, wipe it Once it's dry, it's very hard can leave a film on the tile."

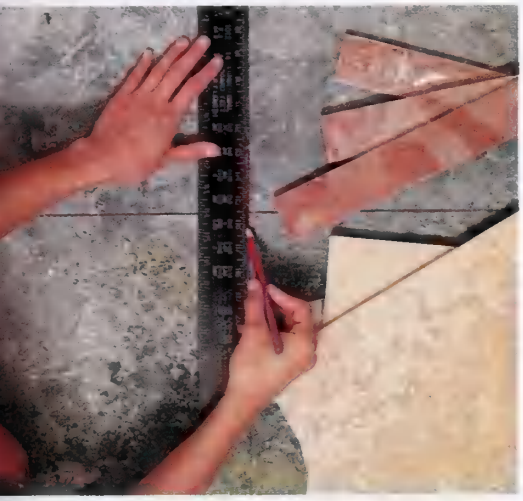








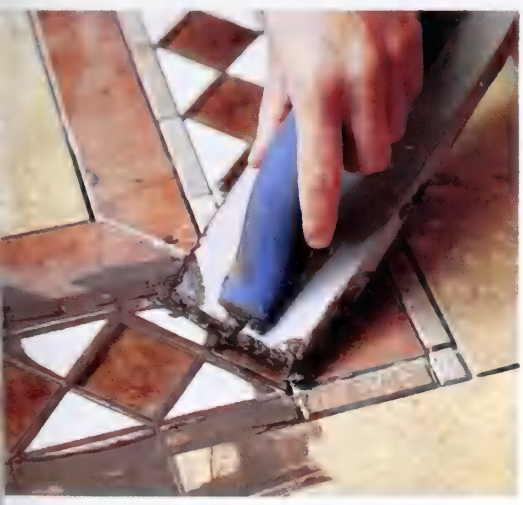
# The Home Depot How-to: Floor Planning



**#1** "To create a balanced pattern all the way around the edges, find the center point by dividing the length and width in two and drawing lines across the floor," says Locas. From the center point you can determine how many tiles you will need and what will need to be cut to size based on the pattern. This one used 15 large tiles (Daltile® Golden Sienna PV04 from the Pietre Vecchie™ collection), with corners cut for accent tiles for the interior, red marble tile strips (Daltile Rojo Alicante M724), and a decorative diamond border on mesh (Daltile Noce Tumbled Stone Listello in Almond FA52). "Always make sure to buy an extra 10 percent of supplies just in case," Locas advises.



**#2** Always work from the center tile out. Apply the recommended tile cement, known as Thinset, in a 2x2-foot-square area using the proper trowel for the job, then rake in grooves with the toothed edge of the trowel and lay the tile on top. Add spacers, pre-cut accent pieces, and decorative borders as you go. "When you're one tile or less away from the wall, measure and cut all your perimeter tiles to fit one by one," says Locas. "You never know what size they're really going to be until you get there."



**#3** For spaces 1/8 inch or less, as this pattern is, regular grout should be mixed (and colored, if you desire) "to the consistency of creamy peanut butter," says Locas. After letting the tiles set for at least 24 hours, use a rubber tool with a handle called a float to apply the grout in diagonal stokes, skimming off the excess as you work. "After 15 to 20 minutes, use a wet sponge to get the rest of the remaining grout off," says Locas. "Then it will dry to a haze, and after 45 minutes you can buff it with a dry cloth."

THE HOME DEPOT
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# Unveiling a Modern Classic

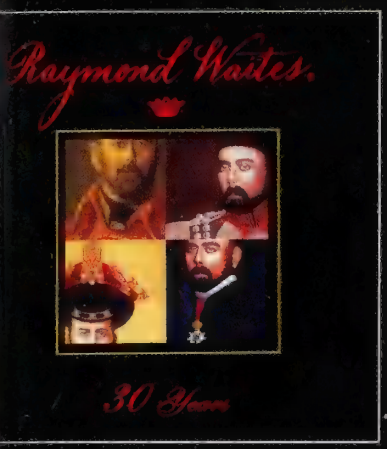


"A tile 'rug' ca
be an unexpecte
piece of art
the floor."

## Tile for Your Style

Feeling inspired? At The Home Depot there are miles of tiles to choose from depending on your needs and decor theme. Mosaic tiles, which are less than 2 square inches, and decorative borders are often sold in sheets, making application easy. Glazed ceramic tiles are extremely versatile and durable, and can be manufactured in any color in the rainbow. For a more rustic or Mediterranean look, unglazed quarry tile offers earthy colors and less maintenance than terra-cotta. If you like the sleek look of stone, The Home Depot has a wide selection in polished and honed finishes, from elegant marble and matte slate to distinctive granite with glistening flecks of quartz and mica.

# Highlights




**House Beautiful congratulates and thanks Raymond Waites for sharing his creative genius with the home furnishings industry for the past 30 years.**

## House Beautiful Fall 2004 Makeover Showhouse

In September 2004, House Beautiful will unveil our Makeover Showhouse in one of Chicago's most beautiful and upscale suburbs, Glencoe, Illinois. This editorial project, featuring a Main House and a Guest House, will showcase just what it takes to transform a house into a House Beautiful.

Working with renowned architect Bill Harrison and leading designers such as Richard Becker, Michael Berman, Barclay Butera, Alessandra Branca, Jeffrey Wyndgarden & Athalie Derse, Gregga Jordan Smelszny Inc., Thomas Gunkelman & Andrew Flesher, Alexa Hampton, Benjamin Noriega-Ortiz, Gary Paul, Madeline Roth, Anthony Stavish, and Tom Stringer, House Beautiful will create a house featuring the latest trends in home renovation as well as the very best in interior design.

**Opening Night Reception:**
September 10, 2004

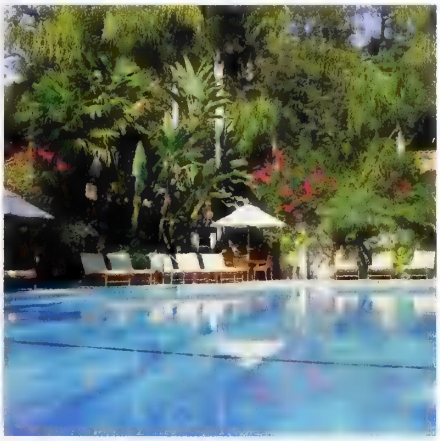
**Tour Dates:**
September 12 through October 10
9:30 a.m. to 3:00 p.m. weekdays
and 11:00 a.m. to 4:00 p.m.
on weekends.

Admission: $25
All proceeds benefit

INFANT WELFARE SOCIETY OF CHICAGO

Infant Welfare Society of Chicago, established in 1911, provides a comprehensive program of medical, dental, educational and mental health services to poor children up to age 12.

See next month's House Beautiful for more information on this exciting event!



# Seek Refuge In L.A., seek refuge from L.A.

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Mobil Travel Guide

The Leading Small Hotels of the World

HOTEL Bel-Air
LOS ANGELES

BY TONJA EVETTS WEIM

# Cowboys and Indians

## A marriage of the Far East and Wild West has many material manifestations

THE FIRST TIME I SAW the sofa and chairs we sit on today, I was in the 200-year-old stucco house of my husband's mother. It was on this Burma teak settee that my mother-in-law painted a red dot upon my forehead, made a gift to me of her own Mangal sutra marriage necklace, and personally welcomed me into the family. She adorned me with other gifts of Indian jewelry and introduced me to her friends at afternoon tea. Today, in another country, in another world, I sit on this same sofa enjoying the aroma of Darjeeling for my four o'clock break. Around me are Kashmiri walnut screens, a framed antique pashmina shawl, a Jackwood Indian trunk fitted with brass corners and keyholes, and *cowboy* pictures on the walls.



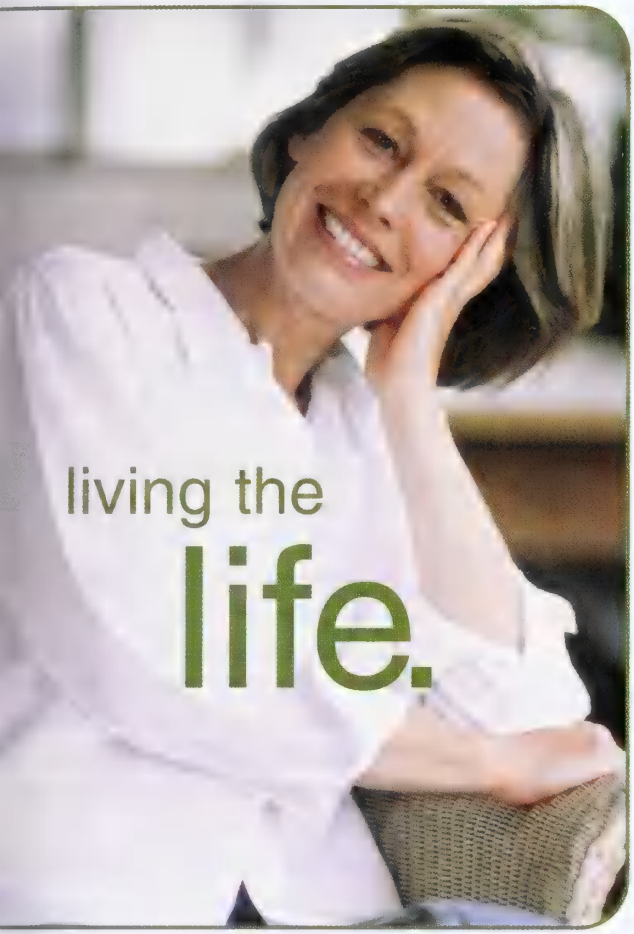
The cowboy memorabilia we have is authentic. I co from the West and grew up with pickup trucks, weeke rodeos, quarter horses, Saturday night barn dances, and l of cattle. My father, a livestock auctioneer, owns a stockyard California. My mother rode and competed in the rodeo ur she was 83. I was a child of the real American West.

My husband comes from the Far East. He was born India and raised there until he was 15, when he sailed to E land for boarding school and college. His mother was Indi and his father was British. They had met at a Theosophi Society gathering.

It's hard to imagine two cultures more disparate than th that merge in my marriage. My husband grew up a veget ian and I ate beef every day. He lister to a sitar while I was raised on count western guitar music. He wore sand and Kurta pajamas when he got dresse wore cowboy boots, Levi's, and a Stet hat. He went to cricket matches; I w to rodeos. He passed docile Brahma b every day that were lying in the str I saw Brahma bulls every weekend t were trying to buck cowboys off.

My husband's mother and fat acquired their sofa set when they li in Ceylon more than fifty years ago. husband remembers climbing on it wl he was four to enjoy English tea and m with his parents and their friends. A my in-laws left Ceylon, the furnit moved with them twice, finally to th last home in Ootacamund, India.

The sofa and chairs did not imm diately capture my attention, havin modest, understated presence. It to some time before I began to abs their elegant lines, subtle textures, the whisper of a mysterious hist Today, whenever I look at this furnit with its warm teakwood and dou panels of caning, I still feel a flash the exotic. When I was a child I u to dream of being transported to so where lush with vegetation, a slow p and shimmering heat. I created this






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# Thoughts of Ho

sort of setting in my imagination as
on a haystack in the evenings after fi
ing my daily chores, looking up at pl
passing overhead. But I never imagi
would truly belong in such a place.

When my husband and I married,
our mothers were present. His mo
traveled from India and my mother
eled from California to join us in P
burgh, Pennsylvania. We had a ch
ceremony. His mother and aunt m
garlands of flowers for us to wear, as
do in Indian weddings. I was given b
wedding ring and a Mangal sutra nec
from my husband, the traditional jew
for a married woman in the Hindu
ture. After leaving the church, fri
gathered at our house for a small re
tion. My mother changed from the
she wore to her normal attire. At
point, I looked over at the sofa, and
sat my mother in her fitted jeans, co
boots, and a belt buckle blazing with
monds and rubies that she had won i
rodeo. My mother-in-law sat next t
in a silk sari woven with real gold th
gold sandals, and diamond jewelry
to her by a maharani. They were cha
their arms around each other.

Several months later, I travele
southern India. My husband's m
lived in Ootacamund, high in the
giri Mountains. Our car climbed sl
slowly, up the hairpin turns, passin
eucalyptus trees, manicured tea pl
tions, sudden waterfalls, and mo
hanging in trees. At 7,300 feet, the
weather in Ooty (as the locals call it)
made this a favored place for a Britis
station before India gained independ
Today it is still a respite from the h
the plains and a vacation spot for
people in India, as well as from
parts of the world.

My husband's parents were a rar
ple. His mother was one of the first
caste Brahmins to marry an Englis
They drew stares when they went o
husband remembers his mother pa
picnic lunches to take on long car

. At that time there were no restau-
s on the way from one city to another.
is mother spread a blanket out for
meal, people would assemble to
at this strange family. By the time
were half finished eating, a large
p would have gathered. My mother-
w told me that when my husband
a small boy, he hated the crowds
hing him and would cry, "Send
away. I don't want them here."
ly husband's father started pro-
sive schools in India for alterna-
education. The Blue Mountains
ol in Ootacamund was his last.
his death, my mother-in-law looked
the school for thirty years. When
lied ten years ago, my husband and
veled to Ooty to close up her house.
furniture and personal items were
ered around in various rooms, wait-
or my husband to decide where to
them. It was a difficult time. Not
before his mother's death, my hus-
had lost his twin brothers to heart
ks within a year of each other. He
having trouble concentrating. He
ed to get rid of his mother's posses-
quickly, as if once they were gone
ould be relieved of his pain.
Vhen he got to the furniture, I said,
are taking this home with us."
Absolutely not," he protested. "Ship-
it from here is impossible."
Nothing is impossible," said I, the
cent American. "I cannot leave
out it."
y engineer husband tried to use logic
me. I thought he made no sense at
He painted the whole undertak-
s hopeless. I chirped and coaxed
it could be done. He fumed and
d. I wasn't intimidated. We argued
out an hour in front of the servants
strangers who had come to help.
onlookers stared silently, shifted
one foot to another, transfixed by
exchange. My husband was fight-
keep things as simple as possible,
he repeated over and over. He felt
he couldn't handle any more burdens. I understood that, but *I was fighting for him.* He had lost so much, I wanted something tangible that he could touch and see, to remind him of his family and the history they shared. And so I dug my heels into the Indian soil that day as if this had been my rightful place all my life and I would not concede. He finally relented.

## WHEN HE GOT TO THE FURNITURE, I SAID, "WE ARE TAKING THIS HOME WITH US"

As it turned out, he was right about how hard it was to send the furniture. We had to spend several days finding packers and shippers. The sofa and chairs, along with several other pieces, were sent down to Chennai, Madras, and wrapped in straw and burlap. They sat on the docks throughout the monsoons, soaked over and over with rain while waiting to be put on a ship. When our treasures arrived in Pittsburgh almost a year later, the cane had rotted and all the finish was stripped away. It took two years to put everything back together the way it once had been. Yet my husband looks at these things today and cannot believe there was a time when he did not want to go to the trouble to bring them home.

When it is late in the day, the fading light casts a warm sepia tone over the room where we sit. The chairs and sofa fill their space quietly, intertwining our lives and the threads of our family story. Who we are, where we've been, and how we got here rest in this moment. All the pieces come together. ●




# Garden Goddess

WRITER: KATHERINE WHITESIDE PORTRAIT: LIZZIE HIMMEL

## The Catalog Gardener

**At the advent of a new planting season, you need not stray far from the sofa to lay plans**



Left: The shocking pin Rain lily *Zephyranthes macrosiphon* and the equally vibrant climbir lily *Gloriosa rothschild* (below) are available f Brent and Becky's Bul

IT DOESN'T TAKE A MAJOR overhaul to create excitement in your beds and borders. With spring newly arrived, get yourself online and order a few catalogs—some new, some tried and true—and spend a few moments dreaming about what you need to add to your garden this year. Here's where my money is going:

### DIXONDALE FARMS

This fourteen-page, onion-centric catalog deals with all things *Allium*. Why bother growing your own? Because woody, tasteless leeks and mushy, sulfury onions are better left on the supermarket shelf. Dixondale ships plants (not seeds or sets) guaranteed to produce the earthy, delectable leeks and onions that are the foundation of great cooking. *www.dixondalefarms.com; 877-367-1015*

### THE COOK'S GARDEN

For more than twenty years the Ogden family has taught Americans how to grow beautiful organic vegetables. Their 96-page catalog is as clean, simple, and inspiring as a well-tended *potager,* and now offers both seeds and seedlings. It is packed with solid advice, scrumptious recipes, and Cook's repertoire of heirloom tomatoes, beans, lettuces, cutting greens, and vegetables from around the world. It simply wouldn't be summer without homegrown produce from Cook's. *www.cooksgarden.com; 800-457-9703*

### BRENT AND BECKY'S BULBS

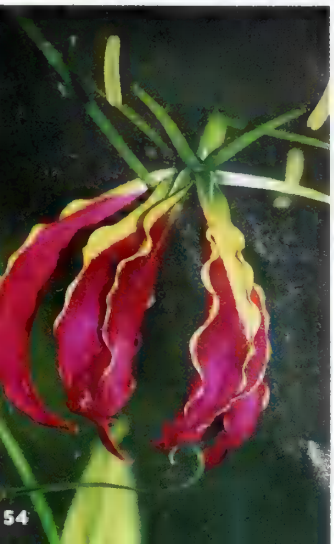
Since gardeners do not live by food alone, surprise yourself with some flowering summer bulbs for your ornamental beds and borders. Started in 1900, this family business now publishes a separate 50-page catalog dedicated to spring-planted bulbs. I can't resist the *Colocasia* called 'Nancy's Revenge', the yard-tall *Xanthosoma* 'Chartreuse Giant' (both nicknamed elep ear), or the charming clim lily that uses its agile leave scamper upwards. Some of the lilies are so inexpensive (100 for that I want these little treats pop up all throughout my autumn gar *www.brentandbeckysbulbs.com; 661-2852*

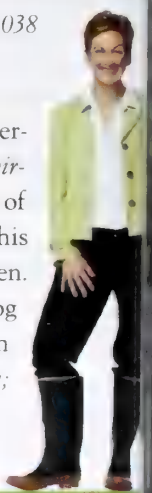
### LOGEE'S GREENHOUSES

Look to Logee's to perk up your garden's and containers with a huge selection of hep up houseplants that spend summers outdoors and wi inside. I'll try the climbing *Aristolochia gigantea* 'Brasilie described as having "one of the most outrageous flowe the world." This 99-page catalog also features beaucoup b nias, ideal for pots gathered in the shade. I have also prom myself the famous perfumes of sweet olive (*Osmanthus frag* next winter and, therefore, will grow this undemanding s on the porch this summer. And for all those who have a for sources for the amusing climbing onion (*Bowiea volu* from my book *Forcing, etc,* this is the perfect time to ord it from Logee's. *www.logees.com; 888-330-8038*

### EDIBLE LANDSCAPING

I haven't eaten native pawpaws and ruby persimmons (*Asimina triloba* and *Diospyros virginiana)* since I was a kid. And I am tired of overspending on shrill-tasting berries. This spring I'll create a tiny gourmet fruit garden. I haven't ordered from this 55-page catalog before, but I'm excited about the selection it provides. *www.ediblelandscaping.com; 800-524-4156.* ●





**Q&A**

**Planted two red rose bushes last spring. By the end of the summer they had grown to a height of five feet, but never bloomed. How can I get them to flower this summer?**

*Your red rose might be of the type that blooms on old wood, so don't prune this spring and you probably will flowers. In fact, if you have the space for it, just refrain from pruning forever, excep for wood that gets rotten or unproductive.*







effects with Allegra-D were similar to Allegra
e and may include headache, insomnia, and
sea. Due to the decongestant (pseudoephedrine)
ponent in Allegra-D, this product must not be
l if you: are taking an MAO inhibitor (a medication
depression) or have stopped taking an MAO
itor within 14 days; retain urine; have narrow-angle
coma; have severe high blood pressure or severe
t disease.You should also tell your doctor if you
e high blood pressure, diabetes, heart disease,
coma, thyroid disease, impaired kidney function,
mptoms of an enlarged prostate such as difficulty
ating. Allegra-D is for people 12 and older.

**n the extras program @ allegra.com.**
more information call 1-800-allegra.
se see additional important information on next page.

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Extended-Release Tablets

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Brief Summary of
Prescribing Information as of January 2003

# ALLEGRA-D®
## (fexofenadine HCl 60 mg and pseudoephedrine HCl 120 mg) Extended-Release Tablets

### INDICATIONS AND USAGE
ALLEGRA-D is indicated for the relief of symptoms associated with seasonal allergic rhinitis in adults and children 12 years of age and older. Symptoms treated effectively include sneezing, rhinorrhea, itchy nose/palate/ and/or throat, itchy/watery/red eyes, and nasal congestion

ALLEGRA-D should be administered when both the antihistaminic properties of fexofenadine hydrochloride and the nasal decongestant properties of pseudoephedrine hydrochloride are desired (see CLINICAL PHARMACOLOGY).

### CONTRAINDICATIONS
ALLEGRA-D is contraindicated in patients with known hypersensitivity to any of its ingredients.

Due to its pseudoephedrine component, ALLEGRA-D is contraindicated in patients with narrow-angle glaucoma or urinary retention, and in patients receiving monoamine oxidase (MAO) inhibitor therapy or within fourteen (14) days of stopping such treatment (see Drug Interactions section). It is also contraindicated in patients with severe hypertension, or severe coronary artery disease, and in those who have shown hypersensitivity or idiosyncrasy to its components, to adrenergic agents, or to other drugs of similar chemical structures. Manifestations of patient idiosyncrasy to adrenergic agents include: insomnia, dizziness, weakness, tremor, or arrhythmias.

### WARNINGS
Sympathomimetic amines should be used judiciously and sparingly in patients with hypertension, diabetes mellitus, ischemic heart disease, increased intraocular pressure, hyperthyroidism, renal impairment, or prostatic hypertrophy (see CONTRAINDICATIONS). Sympathomimetic amines may produce central nervous system stimulation with convulsions or cardiovascular collapse with accompanying hypotension.

### PRECAUTIONS
#### General
Due to its pseudoephedrine component, ALLEGRA-D should be used with caution in patients with hypertension, diabetes mellitus, ischemic heart disease, increased intraocular pressure, hyperthyroidism, renal impairment, or prostatic hypertrophy (see WARNINGS and CONTRAINDICATIONS). Patients with decreased renal function should be given a lower initial dose (one tablet per day) because they have reduced elimination of fexofenadine and pseudoephedrine (See CLINICAL PHARMACOLOGY and DOSAGE AND ADMINISTRATION).

#### Information for Patients
Patients taking ALLEGRA-D tablets should receive the following information: ALLEGRA-D tablets are prescribed for the relief of symptoms of seasonal allergic rhinitis. Patients should be instructed to take ALLEGRA-D tablets only as prescribed. **Do not exceed the recommended dose.** If nervousness, dizziness, or sleeplessness occur, discontinue use and consult the doctor. Patients should also be advised against the concurrent use of ALLEGRA-D tablets with over-the-counter antihistamines and decongestants.

The product should not be used by patients who are hypersensitive to it or to any of its ingredients. Due to its pseudoephedrine component, this product should not be used by patients with narrow-angle glaucoma, urinary retention, or by patients receiving a monoamine oxidase (MAO) inhibitor or within 14 days of stopping use of MAO inhibitor. It also should not be used by patients with severe hypertension or severe coronary artery disease.

Patients should be told that this product should be used in pregnancy or lactation only if the potential benefit justifies the potential risk to the fetus or nursing infant. Patients should be cautioned not to break or chew the tablet. Patients should be directed to swallow the tablet whole. Patients should be instructed not to take the tablet with food. Patients should also be instructed to store the medication in a tightly closed container in a cool, dry place, away from children.

#### Drug Interactions
Fexofenadine hydrochloride and pseudoephedrine hydrochloride do not influence the pharmacokinetics of each other when administered concomitantly.

Fexofenadine has been shown to exhibit minimal (ca. 5%) metabolism. However, co-administration of fexofenadine with ketoconazole and erythromycin led to increased plasma levels of fexofenadine. Fexofenadine had no effect on the pharmacokinetics of erythromycin and ketoconazole. In two separate studies, fexofenadine HCl 120 mg BID (twice the recommended dose) was co-administered with erythromycin 500 mg every 8 hours or ketoconazole 400 mg once daily under steady-state conditions to normal, healthy volunteers (n=24, each study). No differences in adverse events or $QT_c$ interval were observed when subjects were administered fexofenadine HCl alone or in combination with erythromycin or ketoconazole. The findings of these studies are summarized in the following table:

**Effects on Steady-State Fexofenadine Pharmacokinetics After 7 Days of Co-Administration with Fexofenadine Hydrochloride 120 mg Every 12 Hours (twice recommended dose) in Normal Volunteers (n=24)**

| *Concomitant Drug* | $C_{max\ ss}$ *(Peak plasma concentration)* | $AUC_{ss}$ *(0-12h) (Extent of systemic exposure)* |
|---|---|---|
| Erythromycin (500 mg every 8 hrs) | +82% | +109% |
| Ketoconazole (400 mg once daily) | +135% | +164% |

The changes in plasma levels were within the range of plasma levels achieved in adequate and well-controlled clinical trials.

The mechanism of these interactions has been evaluated in *in vitro*, *in situ* and *in vivo* animal models. These studies indicate that ketoconazole or erythromycin co-administration enhances fexofenadine gastrointestinal absorption. *In vivo* animal studies also suggest that in addition to enhancing absorption, ketoconazole decreases fexofenadine gastrointestinal secretion, while erythromycin may also decrease biliary excretion.

ALLEGRA-D tablets (pseudoephedrine component) are contraindicated in patients taking monoamine oxidase inhibitors and for 14 days after stopping use of an MAO inhibitor. Concomitant use with antihypertensive drugs which interfere with sympathetic activity (eg, methyldopa, mecamylamine, and reserpine) may reduce their antihypertensive effects. Increased ectopic pacemaker activity can occur when pseudoephedrine is used concomitantly with digitalis.

Care should be taken in the administration of ALLEGRA-D concomitantly with other sympathomimetic amines because combined effects on the cardiovascular system may be harmful to the patient (see WARNINGS).

#### Carcinogenesis, Mutagenesis, Impairment of Fertility
There are no animal or in vitro studies on the combination product fexofenadine hydrochloride and pseudoephedrine hydrochloride to evaluate carcinogenesis, mutagenesis, or impairment of fertility.

The carcinogenic potential and reproductive toxicity of fexofenadine hydrochloride were assessed using terfenadine studies with adequate fexofenadine exposure (area-under-the plasma concentration versus time curve [AUC]). No evidence of carcinogenicity was observed when mice and rats were given daily oral doses up to 150 mg/kg of terfenadine for 18 and 24 months, respectively. In both species, 150 mg/kg of terfenadine produced AUC values of fexofenadine that were approximately 3 times the human AUC at the maximum recommended daily oral dose in adults.

Two-year feeding studies in rats and mice conducted under the auspices of the National Toxicology Program (NTP) demonstrated no evidence of carcinogenic potential with ephedrine sulfate, a structurally related drug with pharmacological properties similar to pseudoephedrine, at doses up to 10 and 27 mg/kg, respectively (approximately 1/3 and 1/2, respectively, the maximum recommended daily oral dose of pseudoephedrine hydrochloride in adults on a mg/m² basis).

In *in vitro* (Bacterial Reverse Mutation, CHO/HGPRT Forward Mutation, and Rat Lymphocyte Chromosomal Aberration assays) and *in vivo* (Mouse Bone Marrow Micronucleus assay) tests, fexofenadine hydrochloride revealed no evidence of mutagenicity.

Reproduction and fertility studies with terfenadine in rats produced no effect on male or female fertility at oral doses up to 300 mg/kg/day. However, reduced implants and post implantation losses were reported at 300 mg/kg. A reduction in implants was also observed at an oral dose of 150 mg/kg/day. Oral doses of 150 and 300 mg/kg of terfenadine produced AUC values of fexofenadine that were approximately 3 and 4 times, respectively, the human AUC at the maximum recommended daily oral dose in adults.

#### Pregnancy
**Teratogenic Effects:** Category C. Terfenadine alone was not teratogenic in rats and rabbits at oral doses up to 300 mg/kg, 300 mg/kg of terfenadine produced fexofenadine AUC values that were approximately 4 and 30 times, respectively, the human AUC at the maximum recommended daily oral dose in adults.

The combination of terfenadine and pseudoephedrine hydrochloride in a ratio of 1:2 by weight was studied in rats and rabbits. In rats, an oral combination dose of 150/300 mg/kg produced reduced fetal weight and delayed ossification with a finding of wavy ribs. The dose of 150 mg/kg of terfenadine in rats produced an AUC value of fexofenadine that was approximately 3 times the human AUC at the maximum recommended daily oral dose in adults. The dose of 300 mg/kg of pseudoephedrine hydrochloride in rats was approximately 10 times the maximum recommended daily oral dose in adults on a mg/m² basis. In rabbits, an oral combination dose of 100/200 mg/kg produced decreased fetal weight. By extrapolation, the AUC of fexofenadine for 100 mg/kg orally of terfenadine was approximately 10 times the human AUC at the maximum recommended daily oral dose in adults. The dose of 200 mg/kg of pseudoephedrine hydrochloride was approximately 15 times the maximum recommended daily oral dose in adults on a mg/m² basis.

There are no adequate and well-controlled studies in pregnant women. ALLEGRA-D should be used during pregnancy only if the potential benefit justifies the potential risk to the fetus.

**Nonteratogenic Effects.** Dose-related decreases in pup weight gain and survival were observed in rats exposed to an oral dose of 150 mg/kg of terfenadine; this dose produced an AUC of fexofenadine that was approximately 3 times the human AUC at the maximum recommended daily oral dose in adults.

#### Nursing Mothers
It is not known if fexofenadine is excreted in human milk. Because many drugs are excreted in human milk, caution should be used when fexofenadine hydrochloride is administered to a nursing woman. Pseudoephedrine hydrochloride administered distributes into breast milk of lactating human females. Pseudoephedrine concentrations in milk are consistently higher than those in plasma. The total amount of drug in milk as judged by AUC is 2 to 3 times greater than the plasma AUC. The fraction of pseudoephedrine dose excreted in milk is estimated to be 0.4% to 0.7%. A decision should be made whether to discontinue nursing or to discontinue the drug, taking into account the importance of the drug to the mother. Caution should be exercised when ALLEGRA-D is administered to nursing women.

#### Pediatric Use
Safety and effectiveness of ALLEGRA-D in pediatric patients under the age of 12 years have not been established.

#### Geriatric Use
Clinical studies of ALLEGRA-D did not include sufficient numbers of patients aged 65 and older to determine whether they respond differently from younger patients. Other reported clinical experience has not identified differences in responses between the elderly and younger patients, although the elderly are more likely to have adverse reactions to sympathomimetic amines. In general, dose selection for an elderly patient should be cautious, usually starting at the low end of the dosing range, reflecting the greater frequency of decreased hepatic, renal, or cardiac function, and of concomitant disease or other drug therapy.

The pseudoephedrine component of ALLEGRA-D is known to be substantially excreted by the kidney, and the risk of toxic reactions to this drug may be greater in patients with impaired renal function. Because elderly patients are more likely to have decreased renal function, care should be taken in dose selection, and it may be useful to monitor renal function.

### ADVERSE REACTIONS
#### ALLEGRA-D
In one clinical trial (n=651) in which 215 patients with seasonal allergic rhinitis received the 60 mg fexofenadine hydrochloride/120 mg pseudoephedrine hydrochloride combination tablet twice daily for up to 2 weeks, adverse events were similar to those reported either in patients receiving fexofenadine hydrochloride 60 mg alone (n=218 patients) or in patients receiving pseudoephedrine hydrochloride 120 mg alone (n=218). A placebo group was not included in this study.

The percent of patients who withdrew prematurely because of adverse events was 3.7% for the fexofenadine hydrochloride/pseudoephedrine hydrochloride combination group, 0.5% for the fexofenadine hydrochloride group, and 4.1% for the pseudoephedrine hydrochloride group. All adverse events that were reported by greater than 1% of patients who received the recommended dose of the fexofenadine hydrochloride/pseudoephedrine hydrochloride combination are listed in the following table:

**Adverse Experiences Reported in One Active-Controlled Seasonal Allergic Rhinitis Clinical Trial at Rates of Greater than 1%**

| Adverse Experience | 60 mg Fexofenadine Hydrochloride/120 mg Pseudoephedrine Hydrochloride Combination Tablet Twice Daily (n=215) | Fexofenadine Hydrochloride 60 mg Twice Daily (n=218) | Pseudoephedrine Hydrochloride 120 mg Twice Daily (n=218) |
|---|---|---|---|
| Headache | 13.0% | 11.5% | 17.4% |
| Insomnia | 12.6% | 3.2% | 13.3% |
| Nausea | 7.4% | 0.5% | 5.0% |
| Dry Mouth | 2.8% | 0.5% | 5.5% |
| Dyspepsia | 2.8% | 0.5% | 0.9% |
| Throat Irritation | 2.3% | 1.8% | 0.5% |
| Dizziness | 1.9% | 0.0% | 3.2% |
| Agitation | 1.9% | 0.0% | 1.4% |
| Back Pain | 1.9% | 0.5% | 0.5% |
| Palpitation | 1.9% | 0.0% | 0.9% |
| Nervousness | 1.4% | 0.5% | 1.8% |
| Anxiety | 1.4% | 0.0% | 1.4% |
| Upper Respiratory Infection | 1.4% | 0.9% | 0.9% |
| Abdominal Pain | 1.4% | 0.5% | 0.5% |

Many of the adverse events occurring in the fexofenadine hydrochloride/pseudoephedrine hydrochloride combination were adverse events also reported predominately in the pseudoephedrine hydrochloride group, such as insomnia, headache, nausea, dry mouth, dizziness, agitation, nervousness, anxiety, and palpitation.

#### Fexofenadine Hydrochloride
In placebo-controlled clinical trials, which included 2461 patients receiving fexofenadine hydrochloride at doses of 20 mg to 240 mg twice daily, adverse events were similar in fexofenadine hydrochloride and placebo-treated patients. The incidence of adverse events, including drowsiness, was not dose related and was similar across subgroups defined by age, gender, and race. The percent of patients who withdrew prematurely because of adverse events was 2.2% with fexofenadine hydrochloride and 2.1% with placebo.

Events that have been reported during controlled clinical trials involving seasonal allergic rhinitis and chronic idiopathic urticaria in patients with incidences less than 1% and similar to placebo and have been rarely reported during postmarketing surveillance include: insomnia, nervousness, and sleep disorders or paroniria. In rare cases, rash, urticaria, pruritus and hypersensitivity reactions with manifestations such as angioedema, chest tightness, dyspnea, flushing and systemic anaphylaxis have been reported.

#### Pseudoephedrine Hydrochloride
Pseudoephedrine hydrochloride may cause mild CNS stimulation in hypersensitive patients. Nervousness, excitability, restlessness, dizziness, weakness, or insomnia may occur. Headache, drowsiness, tachycardia, palpitation, pressor activity, and cardiac arrhythmias have been reported. Sympathomimetic drugs have also been associated with other untoward effects such as hallucinations, anxiety, tenseness, tremor, hallucinations, seizures, pallor, respiratory difficulty, dysuria, and cardiovascular collapse.

### OVERDOSAGE
Most reports of fexofenadine hydrochloride overdose contain limited information. However, dizziness, drowsiness, and dry mouth have been reported. For the pseudoephedrine hydrochloride component of ALLEGRA-D, information on acute overdosage is limited to the marketing history of pseudoephedrine hydrochloride. Single doses of fexofenadine hydrochloride up to 800 mg (4 normal volunteers at this dose level), and doses up to 690 mg twice daily for one month (3 normal volunteers at this dose level) administered without the development of clinically significant adverse events.

In large doses, sympathomimetics may give rise to giddiness, headache, nausea, vomiting, sweating, thirst, tachycardia, flushing, pain, palpitations, difficulty in micturition, muscular weakness and tenseness, anxiety, restlessness, and insomnia. Many patients present a toxic psychosis with delusions and hallucinations. Some may develop cardiac arrhythmias, circulatory collapse, convulsions, coma, and respiratory failure.

In the event of overdose, consider standard measures to remove any unabsorbed drug. Symptomatic and supportive therapy is recommended. Hemodialysis did not effectively remove fexofenadine from blood (up to 1.7% removed) following terminal administration.

The effect of hemodialysis on the removal of pseudoephedrine is unknown.

No deaths occurred in mature mice and rats at oral doses of fexofenadine hydrochloride up to 5000 mg/kg (approximately 340 times, respectively, the maximum recommended daily oral dose in adults on a mg/m² basis.) The median oral lethal dose in newborn rats was 438 mg/kg (approximately 30 times the maximum recommended daily oral dose in adults on a mg/m² basis). In dogs, no evidence of toxicity was observed at oral doses up to 2000 mg/kg (approximately 450 times the maximum recommended human daily oral dose in adults on a mg/m² basis). The oral median lethal dose of pseudoephedrine hydrochloride in rats was 1674 mg/kg (approximately 55 times the maximum recommended daily oral dose in adults on a mg/m² basis).

### DOSAGE AND ADMINISTRATION
The recommended dose of ALLEGRA-D is one tablet twice daily for adults and children 12 years of age and older. It is recommended that the administration of ALLEGRA-D with food should be avoided. A dose of one tablet once daily is recommended as the starting dose in patients with decreased renal function. (See CLINICAL PHARMACOLOGY and PRECAUTIONS.)

Please see product circular for full prescribing information.

**Rx only**

Brief Summary of Prescribing Information as of January 2003

Aventis Pharmaceuticals Inc
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US Patents 4,254,129; 5,375,693; 5,578,610

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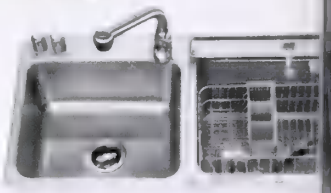
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# KITCHENS



# FOR THE 21ST CENTURY

## abinets Set the Tone

### style and finish of a kitchen's storage system can e or break the look of this all-important room

mystery why new owners of old houses and apartments usually remodel itchens before any other room. This space is the heart of the house, not only se we all have to eat, but also because this is where the family gathers—for hing from homework and bill-paying to rehashing the school- or work- er a snack or a drink. Appearances matter in such a populated spot, and try is the first thing that people see. >

Sandblasted acrylic forms the easy-to-prop doors and silver pine laminate up the cabinets and shelves of Heritage Custom Cabinetry's Continental line.

Above: Snaidero's Certosa Silver cabinets, made from silver oak, combine modern lines with traditional moldings. The tall pantry with sliding doors incorporates pull-out shelves and multipurpose drawers.













Clockwise from top left: The sleek VG line by Poggenpohl U.S. includes lower cabinet fronts in satin lacquer and upper fronts with satin glass panes; the cases' mounting method permits a variety of designs. An extra-bleached oak veneer gives a light look to Case System 2.3 by Piero Lissoni for Boffi; super-deep drawers can accommodate stacks of dinnerware or small appliances. Plain & Fancy's Island Airs walnut cabinetry includes this prep and serve island. A country-style kitchen with two wood finishes is from the Seaside Cottage Collection by Brookhaven Cabinetry, a division of Wood-Mode. A custom knife drawer by Mark L. Atkinson is in Dalia Kitchen Design's Nantucket group. For more details, see Resources.




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# Problem Solvers

WRITER: JANE MARGOLIES PHOTOGRAPHER: TOM CRANE PRODUCER: DORETTA SPERD







## Kitchen Puzzle

**_House Beautiful_ turns to the Home Depot and designer Barbara Bell for help in renovating a reader's kitchen fraught with problems**

JOAN WRIGHT SAILED THROUGH decorating the living room, dining room, and bedrooms of her Glenside, Pennsylvania, house. But when it came to the 10-by-13-foot, L-shaped kitchen, the stay-at-home mom was stumped. There were problems with the layout (the sink and dishwasher were on different walls, for example, which meant Wright had to drip rinsed plates across the floor), and she didn't like the dinky cabinets and dreary Formica counters, either. An attempt to "pretty up" the room with toile wallpaper and iron shutters failed, she felt. "Everyone says the kitchen is fine," she wrote to *House Beautiful* in a plea for help. But fine isn't good enough, her letter said. "I just don't know how to attack a layout like this."

Fortunately, interior designer Barbara Bell did. When *House Beautiful* asked >

Eliminating the soffits over the old upper cabinets (above) meant the new ones from Thomasville could be taller—and still leave room for handsome crown moldings (top). Under the L-shaped granite counter a new cabinet with a pull-out slide hides the garbage can.


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the Home Depot to help redo Wright's kitchen, the company recruited Bell, one of the King of Prussia store's design specialists, to mastermind the makeover, with the assistance of kitchen designer Gladys Schulten. Bell and her new client hit it off instantly. They discovered they both loved Tuscan style and zeroed in on cinnamon-colored granite counters, tumbled marble wall tiles, and traditional cabinets in a butternut glaze.

Appliances—new from General Electric, except for Wright's one-year-old KitchenAid stove—were arranged for efficiency and maximum storage. The sink remained under the window, but a standard bowl was replaced with an extra-deep model to handle the large pots this avid cook often uses. To the left of the sink a narrow (18-inch) dishwasher—perfectly adequate for the family of three—was installed. Moving the refrigerator slightly created room for brand-new pantry cabinets. The oven shifted too and a vented microwave was placed above it.

The designer is proudest of the new floor, which is composed of 12-by-12-inch tiles set in a grid of painstakingly cut red oak. The homeowner's favorite part of the kitchen? The glass-front upper cabinets, where she can display the pottery she has collected over the years. "If the lights inside the cabinets are on, everything looks so pretty," says Wright. "Instead of being the low point of the house, the kitchen is now the high point." >



Designer Barbara Bell (right, at left) and *HB* reader Joan Wright warmed up the drab kitchen (above) with wall and floor tile from Dal-Tile and plank flooring from Bruce Hardwood (top). The fluorescent ceiling fixture was replaced with recessed halogen cans and under-cabinet task lights.




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# Problem Solvers

## IDEAS FROM THE PROS

Tips from Barbara Bell:

- Use a tile enhancer on tumbled stone to bring out color and eliminate chalkiness (apply with a brush after the stone is set in grout).
- Ceiling height can vary in a room, so be sure to take measurements in three separate places to ensure that everything fits.
- Granite is a beautiful counter surface, but it's also porous and can stain—even when sealed. Unless you are a tidy cook, consider using granite sparingly—on a center island, for example—with Corian on other work surfaces.
- It's next to impossible to perfectly match wood floors and wood cabinets. Instead, go for tones that harmonize or provide a pleasing contrast.
- Limit the number of materials used in a room. Two types of tile—one for floors, one for a backsplash, for example—is fine; three can be too many.
- Avoid the convenience-store look: Always put kitchen lighting on dimmers so you can control the atmosphere. Trends come and go. If you must have the color of the moment, use it for wall paint. When you tire of the look, repaint. For more details, see Resources. ■



**COPPER FAUC** from Mo was chose blend with pinkish gra Sink by El

*HB* reader Joan Wright said her kitchen, "I just don't know how to attack a layout like th



**TILE AND WOOD** are combined in the custom floor. Note picket-style cuts at intersections.



**TUMBLED MARBLE** from Dal-Tile was turned on the diagonal and framed in stone picture molding.



**CROWN MOLDING** and fluted corners topped by rosettes give cabinets presence.



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# Surface Story

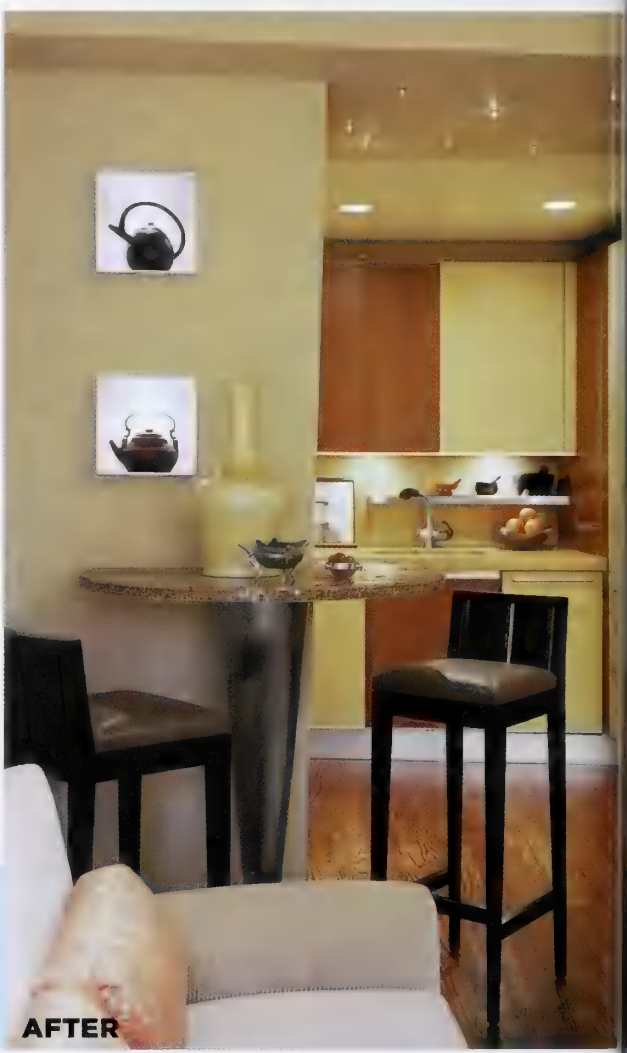
## A small, prosaic kitchen is sleekly revised with luxe new materials

SAN FRANCISCO–BASED DESIGNER Jay Jeffers faced a phalanx of aesthetic ills when charged with remodeling a small kitchen in a drab Bay Area high-rise apartment. "It was a very nondescript space fitted with boring cabinets in a cheap finish and a countertop covered in this disgusting grouted tile," says Jeffers. Since his client was an avid cook who entertained often and eschewed the traditional in favor of a comfortable modernism, a streamlined remedy was essential.

Jeffers ripped out the offending elements in order to begin anew and arrived at a risky solution regarding their replacement: "The kitchen was really small, so we decided to do something playful and mix cherrywood and laminate surfaces, which can look broken up and incongruent in a confined space." As insurance against such an outcome, he avoided ordinary prefab options and had the kitchen refitted with custom work by the Italian cabinet manufacturer Snaidero. "We thought if we did it and hated it, then we would just pull out the laminate and make it all cherry."

The designer's instincts proved reliable; the room, dotted with a patchwork of disparate surfaces—including tangerine concrete countertops, a bistro table with a mosaic top crafted by a local artist, and appliances clad in stainless steel—nevertheless harmonizes and flows together easily. "Aesthetically, the cherry fits into the space—it warm color that's not too dark," he says. And the peach laminate has a lacquered lus that introduces a modicum of sleekness without becoming cold or clinical.

The project accomplishes a mandate that called for alluring form and prac cal function and it suited Jeffers's client ideally, with her enthusiastic use of t space the most compelling proof: "She loves to cook and spends a lot of time this kitchen." ●




### TIPS

- Cabinets extend into the adjoining living room to provide more storage space.
- Concrete counters were custom-dyed to include natural variations in color, which add visual interest.
- Cabinets installed at an angle make the counter deeper on one end, affording a more ample prep area.







Above: Jay Jeffers furnished the gutted kitchen with a custom table and base and stools from Philippe Hurel; the recessed boxes are lighted to display pieces from his client's decorative arts coellection. Left: The kitchen was also fitted with custom cabinetry from Snaidero and a concrete countertop and backsplash. For more details, see Resources.

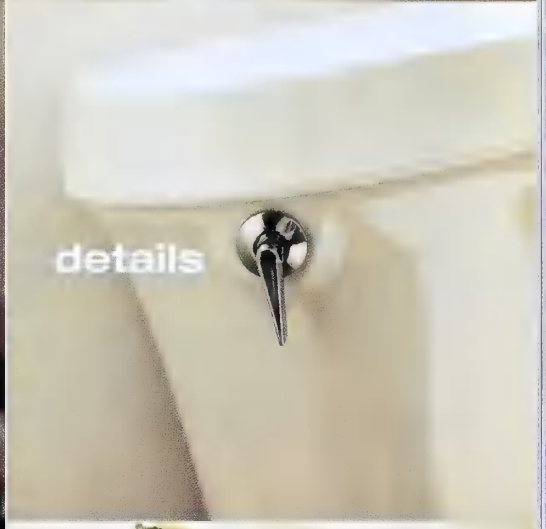





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PRODUCERS: DORETTA SPERDUTO AND JOHN WOLFE

# ...Design Your Kitchen

**From lighting to flooring, backsplashes to countertops, Chicago-based kitchen expert Mick De Giulio has the know-how to keep things cooking**



SieMatic cabinets in linen finish and a curved bell-shaped hood complement Brazilian granite and polished pewter countertops.

Q&A

What is a good, durable material for a kitchen floor?

A I love using natural materials because of how they wear or show patina—especially stone. I have a tumbled Italian limestone floor in my own kitchen that we installed 15 years ago, and it still looks good. The downside to stone is that it's hard to stand on for long periods, and can feel cool to bare feet if it's not heated. Wood is also a great long-term choice for floors, but in a kitchen it requires refinishing every six to eight years.

What's the best type of lighting for a kitchen?

A No kitchen should be designed without under-cabinet lighting. And one of the best ways to brighten and create mood is by incorporating reflected ceiling lighting instead of using only recessed cans or downlights. We've been using some beautiful trimless square ceiling cans in a number of our designs. Halogen is also a great light source, because it is so flattering to different colors and finishes in a kitchen.

Europeans often use honed limestone and marble for countertops, but Americans tend to avoid them. Why?

A Limestone and marble are softer stones and will etch and absorb stains and marks. In Europe, especially Italy, they understand that part of marble's beauty is how it etches and marks over time, and they're more accepting of what Americans consider flaws. I'm now seeing more clients open to usin the softer stones for countertops tha I was 10 years ago, but it's still a gooc idea to use a proper nontoxic sealer t minimize the marks that will inevitabl occur.

Can mosaic glass tiles be used for backsplashes?

A Mosaic glass tiles are popular for backsplashes because they can add color and visual texture, and the variety of shades and shapes in which they are available from sources in Ital and the United States are endless. When I use glass mosaics close to cooking areas, I like to minimize the grout lines and seal the grout, as thes will be the first to get dirty and are difficult to clean.





PAUL SCHLISMANN



kwise from above: The retro look of a ornue range mixes with the emporary style of gloss lacquer ets and a flexible sink system with g teak cutting boards. The tone-on- limestone floor and countertops oliment the stainless-steel finish of ood in a kitchen that features an d with two Sub-Zero wine coolers and tier basket made of Italian olive d. Beaux-Arts cabinets by SieMatic in matte lacquer are shown here along a polished nickel halophane-lit pot and an Asian-inspired armoire ising a Sub-Zero 700 Series gerator and freezer. All kitchens ned by Mick De Giulio. For more ls, see Resources.

at are the pros and cons of a side-by- refrigerator as opposed to the over- er variety?

**eneral, unless a refrigerator is very e—at least 48 inches—I don't like to ude side-by-side refrigerators in hens. The major downside with such dels is that the width of the freezer ce is too narrow for a lot of items like en pizzas or large sheet cakes, and vertical divider actually decreases overall cubic square footage storage acity. Also, the doors on the side- sides always open "the wrong way," they don't allow one to easily ove something from the refrigerator set it on the countertop next to it.**

*k De Giulio is the founder of de Giulio hen design, which has three offices in cago, including a showroom at the chandise Mart.* ●

## TIPS

- **On Trends:** Concentrate on family needs rather than stylistic trends in the kitchen. Styles come and go too quickly, and a kitchen should be designed to last a long time.
- **On Planning:** Whether someone wants to remodel a kitchen or is building a new home, the kitchen planning process should start as soon as possible. Early planning gives designers the flexibility to modify room size and window locations and work with connecting areas like entries, mudrooms, or pantries.
- **On Costs:** On average a new kitchen should cost between 10 and 20 percent of the value of the house. Undervaluing the products and design of a kitchen in relation to the value of the home is as big a mistake as overspending or over-investing in one's home.
- **On Mixing Materials:** There is no formula for properly mixing elements—it's largely intuitive. The best mixes are the result of some kind of natural reasoning, be it functional or aesthetic in nature; otherwise mixing can come off looking very contrived.

# Store Front

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# A Century of Style

WRITER: CHRISTINE PITTEL PRODUCER: CAROLYN SOL

## What's Cooking?

**Over the years, the kitchen has changed more than any room in the house**

Once it was a room that only the servants saw, but gradually the kitchen has done a total about-face, evolving into a place where everybody loves to congregate. Usually, it's where the bulk of the budget goes when it's time to renovate. Here's a look at kitchens over the years from the pages of *House Beautiful*. >



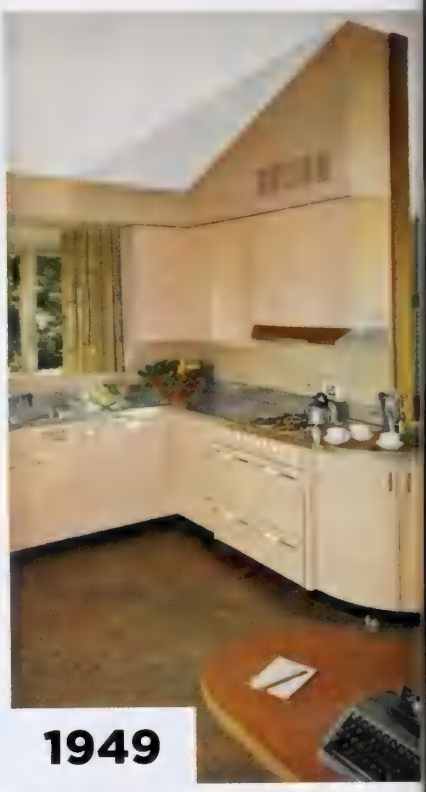
**1920**

Fitted with state-of-the-art appliances.



**1941**

Easy-care linoleum and stainless steel.



**1949**

Color, like flamingo pink, comes on stro



**1955**

The island, with rolling cabinets, takes center stage.



**1961**

Pretty enough for a party, with a sofa and fireplace.

**1826** James Sharp patents the first gas stove.

**1834** Jacob Perkins invents the first practical refrigerating machine.

**1886** Housewife Josephine Cochran invents the dishwasher.

**1896** William Hadaway patents first electric stove.

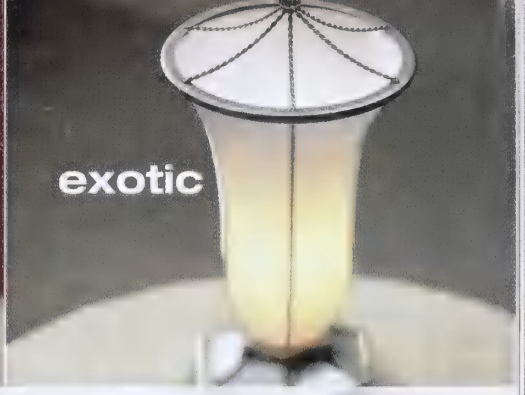
**1908** Housewife Melitta Bentz patents the first coffee filter.

**1919** KitchenAid introduces a multipurpose mixer for the home.

**1924** Clarence Birdseye patents a process for frozen food.

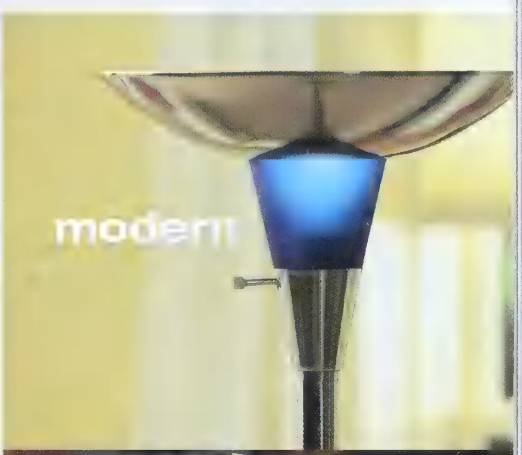
**1926** The pop-u Toastmaste debuts.

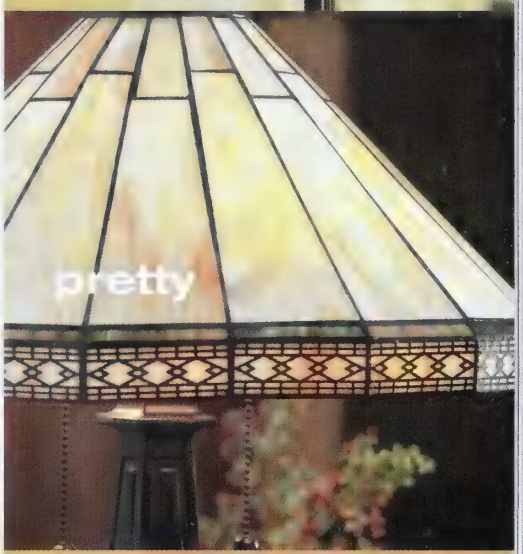


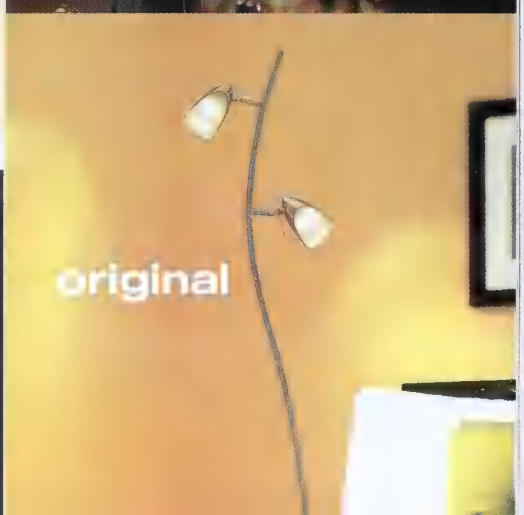



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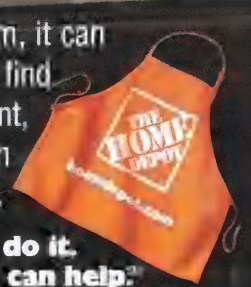





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# A Century of Style



**1968**

A theater-in-the-round for the gourmet cook.



**1992**

Cooking, with professional equipment, becomes a family affair.



**1976**

A one-two punch of sophisticated color and graphic patte




**1995**

Every modern convenience—warmed up with old-world c

**1927** Bandleader Fred Waring helps develop the Waring blender.

**1936** Earl Tupper patents the Tupperware seal.

**1947** Cake mix invented.

**1953** Carl Sontheir introduces t Cuisinart fo processor

John W. Hammes builds the In-Sink-Erator garbage disposal. **1935**

Simon Farber patents the automatic electric percolator. **1947**

Raytheon introduces the Radarange microwave oven. **1949**

Swanson TV dinners debut. **1973**



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# Different Strokes

**Three designers display kitchen styles that range from contemporary to traditional**

## PAGE GOOLRICK

Pamela Hovland, an urban sophisticate who teaches design at Yale University, says she was "dragged kicking and screaming to the suburbs." Since then, however, she has made peace with her new life by means of a small but transfiguring kitchen-dining addition to her simple 1940s house. Hovland and her husband, Steven Lawrence, parents of a young son, Henry, hired New York–based architect Page Goolrick to renovate and enlarge the former weekend retreat they had found on an attractive wooded site in Fairfield County, Connecticut. The original structure had small windows and dark paneling, so when Goolrick installed an entire wall of industrial-style windows in the addition, it was a bright and welcome relief. Goolrick's design was inspired by the influential modernist Case Study Houses of 1945–66. The range of materials—steel, stone, glass, wood, and concrete—were chosen because they are durable and also defer to the colors and textures of the landscape. >



WRITER: ELAINE GREENE PRODUCERS: DORETTA SPERDUTO AND CAROLYN SOLLIS



This page: Axel the Dalmatian is comfortable on the bluestone floor. The clients owned the vintage Bertoia chairs; the simple table is plywood on a steel frame. Opposite: A dividing wall between the new kitchen and mudroom provides storage on both sides. The preparation area was designed to take advantage of the view of the surrounding woods.

This view: A Provençal-style wrough iron pot rack is a focal point in the middle of the kitchen. Stools by Crat & Barrel, with cushions in Scalamanc fabric. Below: Haworth cabinets in a custom faux finish. Beadboard backsplash reinforces the rustic moo



## MARY DOUGLAS DRYSDALE

Mary Douglas Drysdale, one of Washington, D.C.'s star decorators, chose a Mediterranean provincial style for the kitchen of a recent show house at the Washington Design Center. She gave the room a hardworking butcher-block-topped island housing the burners, but made it look like a painted farmhouse table with turned legs. Despite the country theme, the appliances are totally contemporary: they include a Sub-Zero refrigerator and a top-of-the-line double oven.

Drysdale's decorating scheme includes crown moldings and substantial baseboards, but the most unique embellishment is a pair of room-high columns under an entablature leading to the breakfast room. These architectural elements—as well as the long single wall of cabinets from Haworth in England—got the full Drysdale treatment. In this case it was a many-layered paint finish by Valley Craftsmen of Baltimore, Maryland. "Mary fauxes everything," says Andrew Glasow, director of marketing at the design center. >




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## DIAMOND BARATTA

William Diamond and Anthony Baratta get a kick out of working with a theme, as admirers of their nautical and ski-country projects will remember. So when the clients who commissioned this big Westchester County, New York, house expressed their passion for the Gothic Revival style, the designers ran with it—even in the kitchen. Try to count the pointed arches on the flanks of the center island, on the lower paneled cabinets and the upper glazed ones. Not to mention the huge doorway to the adjoining breakfast room. Notice the ornamental plaster ceiling and its shaped trusses, the quatrefoil frieze punctuating the tops of the walls as well as the island's apron, the six ornate British-made metal-and-glass lanterns hanging from the 11½-foot ceiling.

This 18,000-square-foot house (its major spaces appeared in *House Beautiful*'s October 2003 issue) is contentedly occupied by a couple w four sons in their teens. Diamond and Baratta, who still visit an occasional tune-up, report that the kitchen—despite num ous other gathering spaces in the house—has turned out to a favorite hangout for all six family members. Although th is full-time help, the mother still loves to cook family dinne and her 15-year-old is an amateur chef who takes pastry class Other temptations in the room include a computer station a a television.



**This view and below: Painted glass hanging lanterns are from Charles Edwards, London. Mahogany barstool is one of four from Ann-Morris. Range with custom hood is by Viking. Blue Bahia granite from Stone Source. All drawer pulls from E. R. Butler & Co. Cobalt diamond-shaped glass decoration on upper cabinets by Bendheim Glass. Ceiling from Decorators Supply, Chicago. For more details, see Resources.**



The solid blue and blue-figured white tile for the ba splashes and range niche were designed by Diamond Bara and hand-painted by a Westchester ceramist. The islanc topped with Blue Bahia granite from Brazil, which the desi ers had mirror polished; for additional grace notes they u cobalt blue glass inserts and cabinet knobs.

Typical of the design team's fondness for overscaling is gingham-patterned floor, composed of black, gray, and wh marble honed to a stony, user-friendly scratch-proof finish.



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# HIGH STYLE



DESIGNER SCOTT SALVATOR CREATES A GLAMOROUS AERIE FROM THREE COMBINED SUITES IN MANHATTAN'S SHERRY-NETHERLAND HOTEL



Writer: Ted Loos
Photographer: Colleen Duffley
Producer: Doretta Sperduto

page: The
ry boasts a
entury French
with ormolu
a Louis XVI
r that designer
t Salvator
red in purple
le. Opposite: In
entrance to the
palike casual
g area, Salvator
ed large Japanese
s the clients had
ously owned on
estals he made
cite tubing and
d wood bases



DECORATOR SCOTT SALVAT has a motto when it comes to cli "People either have style or they l taste," he says. "Good taste is taste you agree with. So I pr style, even if it's bad style."

His clients Albert and Felice pert certainly had style—the g kind—in spades. Al cofoun Weight Watchers with its cre Jean Nidetch, in the 1960s; F wrote some of the cookbooks was instrumental in the succe the business.

They made a fortune, and liked to live very well, with no ogies. Exhibit A: the apartment Salvator and his associate, Mic Zabriskie, created for them in Sherry-Netherland Hotel in York, which is a combination of t hotel suites. Now that both Lipp have passed away (Felice died year, Al in 1998), it stands as a ment to the end of an era.

"When I met her, I knew we w always be friends," says Salvator, bonded with Felice as he worke the apartment. "She was both real and very *big*. She was a m star."

By the time he was done de ing, she had a glamorous aeri was still appropriate for a wom a certain age—it was deep, rich mature, like a fine wine.

The analogy works espe well in the dining room. Not did she serve fine wine frequ there—both Lipperts loved t

This page: Onto Venetian stucc walls, Salvator hung a mirror he designed that plays up a theme rings, which reappears through the apartment. He also added white and green marble flooring in a figure 8 pattern. Opposite: I the living room, Salvator create still-life from the many objects t couple had collected over the y including a Thai skirt that he ha mounted and framed.





Above and opposite: Scott Salvator (shown here) used a color he calls "brown bag" on the living room walls so that when the Lipperts entertained at night, the city's twinkling lights came shining through the windows. The sofas were designed in a plump shape to make the small room look larger and then covered in a cut velvet from Clarence House. The curtains are in brown, gold, and royal blue silk taffeta—the gold braiding on the edges is actually woven gold thread. The linen carpet is by Stark, and the two neoclassical-style coffee tables are by John Boone.

tertain—but Salvator gave her clar
colored walls and a similar shade
the linen velvet upholstery that cove
the Louis XV–style dining chairs.

The focal point of the room is
deniably a large geometric abstracti
by Frank Stella. "I conceived the wh
room around this work," says Salva
who surrounded its strong, unusual
ors with strength.

He liked that the Stella stretched
most from floor to ceiling; it had pre
ously hung in the Lipperts' large ho
on the North Shore of Long Isla
where it got lost. "Here it has real
pact," says Salvator.

Over the Regency-style dining tal
and a chandelier made of antique crys
Salvator installed a mirrored ceiling t
opened up the room. "You'd be eati
dinner there, and you could look up a
see the reflection of cars racing do
Fifth Avenue," he says.

The designer played with scale
erywhere. At 2,500 square feet,
apartment is not overly large by toda
standards. So at the entrance to the
zebo," a breakfast room, the desig
planted a pair of large Japanese va
his clients already owned.

But putting them on the floor wa
enough, so he created pedestals m
from Lucite tubing and gilded wo
bases. "I told her we had to make th
look important," says Salvator. "
needed some drama here."

Considering the sweeping views
Central Park and midtown Man
tan, drama is not in short supply in t
apartment. Though that can be
sidered a gift to any decorator, it a
comes with a caveat—a non-comp
clause, you might call it.

"Not interfering with the view
Decorating 101," says Salvator, w
surely passed that course long ago.

This mattered most in the liv
room, which had literal million-do
views. Patterns were out for the


CHAGALL



ins, forcing Salvator to come up with riking alternating solids of brown, old, and blue taffeta. Guests were sure want to stay behind the bars of this lded cage—the curtain rod was gold afed, and the panels themselves had old-braided trim.

Salvator manipulated the scale of the oom by choosing overstuffed sofas and enerous slipper chairs (both were cov-ed in Clarence House prints: the for-er, cut velvet and the latter, silk). "Big pholstery in a small room makes the hole room look bigger," says Salvator, ho also wanted the furniture to match elice's outsize personality.

One element Salvator embraced was e fact that the Lipperts had collected idely over the years, and had worked ith other prominent decorators in their revious homes.

"I think it's a nightmare when people ve nothing collected," he says. "We like ur interiors to be based on the client. If ey don't have anything, what is it based —the car they drive up in?"

Not only did the Lipperts have moxie, did their stuff. The fiercely geometric ella and many angular African masks ualified as bold artistic statements, but ey needed expert arranging—other-ise they were just instruments in search a conductor.

Salvator once found a multicolored hai silk skirt stuffed in a bag; Felice d collected and forgotten it years be-re. He had it framed, and the skirt be-me a focal point of the living room. e artfully placed three of the Lipperts' frican figures in front of the skirt, on p of a vintage trunk, and *voilà*—stant still life.

"Felice would have had 50 things on at trunk," says Salvator fondly. "She lied on me to edit. So I'd fix it up, and o weeks later she'd have snuck more uff on there."

That attitude was part of the Lip-rts' undeniable zest for life, and lvator's work reminds us that at its st, decorating is a pure distillation of rsonality. ●





Above: The bedroom, with a silk stripe on the Venetian-style headboard and a dramatic corona above the bed. Left: An 18-century Dutch commode surmounted by a new mirror and 19-century English prints. Opposite: Salvator conceived the entire dining room around the bold Frank Stella painting. The mahogany table is a customized Regency-style piece. Salvator wanted a chandelier with some heft, so he chose one with antique crystal on a vintage frame. For more details, see Resources.

# THE CUBA YOU HAVEN'T SEEN

Writer: Dana Micucci

Photographer: Bruce Buck



The colonial elegance and grand style of a storied historical island is rediscovered in a new book



ve: This lavish neoclassical reception room, one of the most luxurious in Cuba, has a marble floor and is ed by arcades to facilitate air flow. Opposite: An *azulejo* (decorated tile) entrance hall in a private house igh ceilings that ease the tropical heat by allowing for increased circulation and colored glass doors.

FOR MANY AMERICANS, especially those in the post–World War II generation, the island of Cuba stirs up mostly unpleasant memories of revolution, political fiascoes, and a missile crisis that put the United States and the former Soviet Union on the brink of nuclear war.

But there is another, vastly different Cuba that few Americans have ever seen or even know about. This is the Cuba that has long beguiled visitors with its tropical beauty and exotic culture, rooted in a centuries-old Spanish, Moorish, and African heritage that finds expression in its elegant colonial architecture, interiors, and furniture.

Presiding majestically along the twisting cobblestone streets and grand plazas of Old Havana (the capital city's historic quarter, settled by Spain in 1519) are the restored mansions and





Above: A privately owned collection of 19th-century Cuban furniture and objets d'art in Trinidad. Crocodiles are indigenous to Cuba, and natives believe the island is shaped like one. Opposite: Cuban-made Renaissance Revival furniture in a house in rural Cuba, where travel by horse is still common.



palaces of former Spanish merchants, plantation owners, and government officials, who from the 16th to 19th centuries transformed Cuba into the wealthiest and most sophisticated island in the West Indies. The late afternoon sunlight casts a golden glow on their pastel-colored facades, revealing an amalgam of architectural styles ranging from Romanesque and Renaissance to Baroque, Rococo, and neoclassical, all blending seamlessly with later Art Nouveau and Art Deco structures.

In the midst of a 30-year restoration, Old Havana stands in stark contrast to the more familiar image of Cuba as a country of decaying buildings and peeling paint. Despite its socioeconomic woes, this sultry city is still infused with the air of intrigue and movie-set drama that lured celebrities, mobsters, and writers such as Graham Greene and Ernest Hemingway here in the middle decades of the 20th century.

But beyond the powdered beaches and royal palms lies a more exclusive Cuba, where arched doorways lead to hidden courtyards, colonnaded arcades, and exquisitely furnished rooms that offer an inside glimpse into an opulent colonial lifestyle.

"With more than 500 years of written history, Cuba has the oldest continuous colonial heritage and most important material culture in the Western Hemisphere," says Michael Connors, a Manhattan-based connoisseur, dealer, and collector of West Indian antiques and author of *Cuban Elegance* (Abrams, $40), published this spring with the help of Fundación Amistad, a New York–based nonprofit organization that

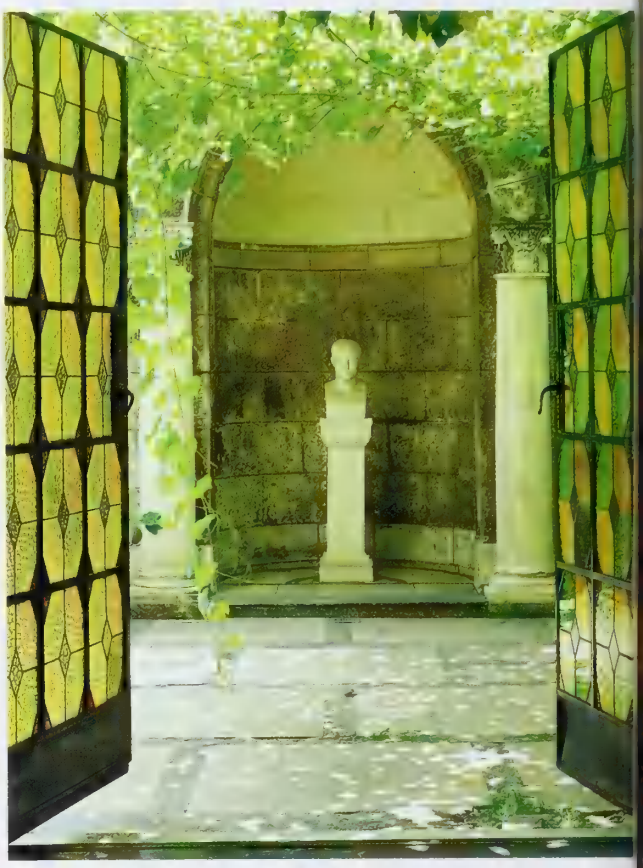


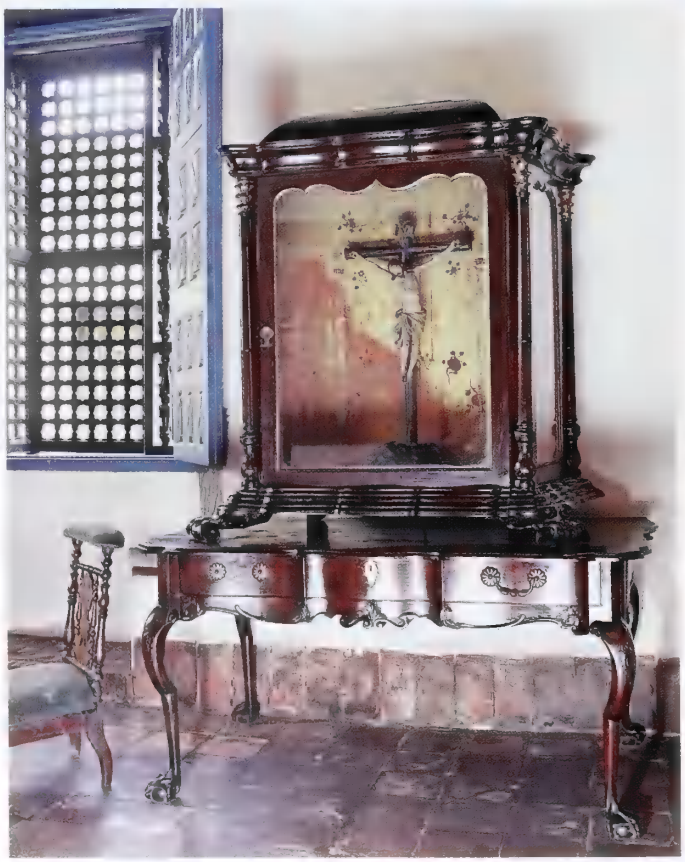


Above: Two mahogany and cane chairs made specifically for children are seen in a private house on Cuba's southern coast. Opposite: *Azulejos* were an essential decorative element in Cuban architecture. Spanish ceramic tiles painted with Moorish-inspired patterns were shipped to Cuba, where they adorned the walls and floors of buildings like this 19th-century house.











Clockwise from upper left: The courtyard of a prestigious residence in the Cubanacan district of Havana is surrounded by a gal with columns made of different kinds of marble. In a Havana house, stained-glass panel doors allow light into a reception room leads onto a small courtyard. A reception room in the early-18th-century Palacio de los Condes de Casa Bayona in Havana, hon of the Museum of Colonial Art, displays an opulent collection of early-19th-century Cuban furniture. The desk, which has Englis



ences and French Rococo motifs, is characteristically Cuban because of its mahogany secondary wood construction and bold portions. The crucifix and mahogany case are also 18th century. Catholicism was an important part of colonial life for Cubans, cially those of Spanish descent. Above: In this dining room, furnished with Cuban-made early- and mid-19th-century furniture, len fanlights and louvered shutters provide light and air.

facilitates cultural exchanges between the U.S. and Cuba. "For Spain, Cuba was the key to the New World, generating unprecedented wealth from trade in gold and silver followed by tobacco, coffee, and sugar, which enabled aristocratic colonists to build elegant residences filled with both imported and beautiful locally crafted furniture."

Cuba's first cabinetmakers were Spanish shipbuilders and house carpenters who replicated furniture imported from Spain in the 16th century. The earliest furnishings, as well as the aristocratic colonial houses they adorned, imitated Spanish ecclesiastical styles and Mudejar construction techniques. Mudejar was a Moorish architectural style then popular in southern Spain that incorporated Spanish Christian and Arabic influences. Furniture forms from this period included the cedar trunk or chest, displaying the Mudejar zigzag dovetails that are unique to Cuban colonial furniture; cedar and leather friar's armchairs; and rustic armoires and writing desks.

Cuban colonial furniture designs mirrored the stylistic evolution of Cuban colonial architecture, as cabinetmakers continued to copy and reinterpret European models. "In the early 18th century, curvilinear as opposed to rectilinear geometric carving, and intricate turning on chair and table legs and bedposts, signaled the arrival of the Spanish Baroque," says Connors. "During the English occupation of Cuba in 1762 and thereafter, Cuban furniture became more Georgian in appearance. Later in the 18th century it was crafted in the opulent Rococo style in imitation of furniture imported from France. Different styles coexisted and were sometimes combined in single pieces of furniture."

Baroque serpentine-shaped mahogany sacristy chests, for example, were influenced by the English chest of drawers and the French Rococo–style commode. A quintessential Cuban furniture form, the sacristy chest historically functioned as an architectural fitting in churches and held accessories for the Mass. During the 18th century, elite Cubans commissioned local cabinetmakers to create smaller freestanding versions for their mansions that became more sumptuous in design as the fashion for French Rococo became more popular. Examples of both ecclesiastical and domestic sacristy chests still adorn churches, museums, and private residences in Cuba, including the famous Baroque Havana Cathedral. Another distinctive Cuban furniture form thought to have originated in the 18th century is the lolling armchair, often referred to as a Cuban planter's or *campeche* chair (referring to the Mexican state of Campeche, where examples are also found). It is usually made of mahogany with a Spanish-derived curule base and leather sling-seat.

**As the 19th century progressed, the Cuban elite decorated with Empire-style furniture and mass-produced pieces in the Renaissance-, Gothic-, and Rococo Revival styles**

Throughout the colonial period Cuban furniture was influenced not only by imported European furniture but by the tropical climate, the shifting economic fortunes of the Cuban elite, and both immigrant and native craftsmen, many of whom were enslaved Africans. The majority of Cuban colonial furniture was crafted from the island's plentiful supply of mahogany. "Cuban cabinetmakers integrated European, African, and local island interpretations to create a unique style of furniture that featured rich tropical hardwoods, bold proportions, and dramatic ornamentation," Connors says. "From the mid- to late 18th century, Cuban furniture reached its apogee. The proportions became more monume and the carving on chairs, chests, table legs more elaborate, resultin pieces that looked far more exotic t their European counterparts, reflec the Cuban planters' and merchants' scious display of wealth."

By the 19th century, late Barc and Rococo furniture styles gave to a new taste for the symmetry of classicism, expressed in such furni forms as the mahogany-and-cane r ing chair, which is found throughou West Indies. During this period, ca furniture, designed to facilitate air-flo the tropical climate, became increasi common in the West Indies.

As the 19th century progressed Cuban elite decorated their homes heavy mahogany Empire- furniture, as well as lo mass-produced machine-r pieces in the fashionable Re sance-, Gothic-, and Ro Revival styles imported f Europe and North Ame Suites of Rococo Revival tees and chairs with ca and caned oval-shaped b were especially popular. were often integrated in riors with older hand-cra Cuban furniture and Euro antiques ranging from L XV commodes and Sèvres celain to Chippendale armchairs 18th-century English silver. The e tion of Cuban colonial interiors ca seen to dramatic effect in the Palac los Capitanes Generales, the late- century Baroque neoclassical resic of Cuba's colonial governors that is cal of the palatial townhouses built b Cuban aristocracy.

But it is on the streets of Old Ha that colonial Cuba most immed captures the imagination. "The cit each building should be read as a ment of our past," says Rafael Hu de Mendoza, head of urban plannir Old Havana. "Our restoration proje only preserves our rich cultural he but brings a renewed sense of beaut elegance to the Cuban people." ■



Palacio de los Capitanes Generales in Havana, with marble busts of Cuban patriots by the Italian sculptor Luigi de Pietrasanta, es the Museum of the City of Havana. Designed by a Spanish military engineer-architect and built for Cuba's colonial rulers in ate 1770s, this building epitomizes 18th-century Cuban grandeur.

A PEDESTRIAN HOUSE IN WASHINGTON, D.C., ASSUMES A PATRICIAN PEDIGREE

# FRENCH TWIST



Writer: Christine Pittel
Photographer: Gordon Beall



ine lines and no fuss—that's designer osé Solis Betancourt's prescription or a beautiful room. This view: A pair f B&B Italia chairs upholstered in utney by Henry Calvin flank a lime- ubbed 1940s table from VW Home. he Donghia slipper chair is covered Bergamo's Modena Ficelle. Right: he shutter doors in the entryway ere antiqued.



AS THE EVENING SHADOWS DEEPEN, the stately French doo and windows are thrown open to the breeze. Leaves skitter acro the living room's stone floor and the candles in the crystal-swagg chandelier flicker. Are we in the French countryside? Not quite. Th is northwest Washington, D.C., where a touch of design alcher transformed a 1920s cinder-block house into a classic pavilion in the garden.

For such a spell to work, all the elements have to agree, and in this case t clients, architect, and designer all collaborated comfortably. Developer Robe Wennett and diplomat Mario Cader-Frech are the clients who first recogniz the potential of the house, which appears to be a modest cottage from the stre but then steps down its sloping lot, overlooking a majestic forested ravine. Gue walking through the front door suddenly have their expectations reversed wh they see a grand staircase going down, instead of up, leading to the public roo



r of Nancy Corzine Steamer chairs upholstered in Rogers & Goffigon Teddy
c are pulled up to a Modenature coffee table from Intérieurs NYC. The travertine
extends out to the terrace. Opposite, above: Coraggio's Villa Erba gauze adds a
erious note to an antique fruitwood table, next to John Saladino's Villa chair. The
v is covered in Grove Brothers' Lucy. The portieres are linen by Shyam Ahuja.





on the lower level. Architect Anth
Barnes reconfigured the choppy fl
plan to take better advantage of the
and gracefully extended the back of
house to maximize the views of tow
ing trees. Warm stone-colored stucc
the exterior walls and elegant moldi
around new windows and doors sug
a European refinement.

Designer José Solis Betancourt
the poet of the team and could giv
master class on how to infuse an o
nary house with atmosphere. Pigme



is page: The kitchen offers every modern convenience in an
l-world atmosphere. Betancourt set a glass top on a vintage
tro table base. The Swedish chandelier is from Evergreen
tiques. The Chinese stool is from David Bell Antiques.
posite above: Acid-washed Botticino marble makes an
gant dining table. The HBF chairs are upholstered in
signtex fabric. An antique butcher's rack hangs from
ceiling. Opposite, below: The much-altered
ade now presents a classical image.

Below: A willow arbor out back makes a perfect spot for alfresco dining. The patio furniture is from Smith & Hawken. The antique French stone fountain is from Treillage.



plaster walls in every room and some strategically placed rough-hewn beams conjure up a sense of age, and ceilings coffered with a grid of wood take the curse off the expanse of bare planes. The massive fireplace appears to have been salvaged from a French château but is actually brand-new and made of cast concrete. "It was one of the first things we bought and one of the last things we installed," says Betancourt. "All during construction, we left it outside in the woods so the rain, the leaves, and the dirt would do a number on it." The contractor was very nervous until it was finally in place, and then Betancourt had to warn the maid not to wash off his carefully cultivated patina.

Yet no one could confuse this house with a period piece. The attitude—a 19th-century French fruitwood table insouciantly veiled in gauze, an antique butcher's rack hung like a piece of sculpture over a sleek marble dining table—is too contemporary. There are no elaborate curtains to interfere with the bold lines of the windows. Old-fashioned portieres may soften the space and section off a sitting area in the living room, but they're diaphanous instead of dowdy. Intriguing textures—stone, sisal, linen, silk—divert the eye and substitute for complicated pattern. Muted colors like cream, beige, and taupe, with a dash of pale blue, echo the earth tones outside, and the monotone palette makes the rooms seem even larger. "The house was designed for a contemporary couple with contemporary needs, who happen to like modern furnishings and traditional houses," says Betancourt. "It's not a shocking juxtaposition, but a natural blend that feels interesting and right." ●



In the master bedroom, portieres made of Lee Jofa's Crescendo suede can be remote-controlled from the bed to shut out the morning sun. The X-frame stool by Ashley Hicks, big enough for a breakfast tray and book, is upholstered in the same Rogers & Goffigon fabric as the Donghia Eaton club chairs. The lantern was designed by José Solis Betancourt for Holly Hu Steel canopy bed by Niermann Weeks Hemp rug by Stephanie Odegard. For more details, see Resources.



Inspired by the stunning view beyond her own neglected Oxfordshire estate, novice gardener Gina Price bravely took up a trowel and developed an artistic vision of her own

# PICTURE PERFECT



Behind a 17th-century house with 20th-century additions, the parterre on the lower level of the garden is edged with *Buxus sempervirens* 'Handsworthensis' and encloses yew obelisks and mounds of *Phillyrea angustifolia*, all clipped into shape. In the foreground are cutting and nursery beds.

Writer: Belinda Bamber  Photographer: John M. Hall







NA PRICE HAD NO IDEA SHE POSSESSED an artist's ir for color and composition until twelve years ago, when e began developing the garden of Pettifers, the Oxfordshire me she shares with her husband, James. A sloped north-ing plot is not an ideal training ground for a beginner, pecially when it consists of an acre and a half of rocky soil vered with a tangle of shrubs, but it did have one natural vantage: a glorious view. Its quintessential English land-ape of wooded hills scattered with sheep represents the t of scenery immortalized by 18th-century watercolorists. t whereas they painted pallid washes, Price has created a eground of brilliant colored borders. "I like clashing com-nations of pink and orange," she admits, a tendency which ocks her pastel-minded fellow Britons.

There is more to Pettifers than first meets the eye. Visitors ssing the broad, shade-dappled lawn to the garden's appar-limit are surprised to discover another terrace descend-gently to the valley, where a formal parterre and cutting rden of annuals are lushly framed by overarching roses. e initial impression of formality, with raised beds near house retained by old drystone walls, is softened by the curve of the mown path that invites exploration beyond. Price resisted the convention for garden "rooms," which would hide the view. Instead, her layout responds to the undulations of the landscape, with traditional English trees positioned as natural focal points for color, such as the glossy-leaved hazel, *Corylus maxima* 'Red Zellernus', that produces pink catkins in early spring.

"I've never had a plan, never done a course, just taught myself as I went along," says Price. She progressed by establishing strong links with nurseries and green-fingered neighbours, including three elderly doyennes of gardening who, she laughs, "used to visit and rip my efforts to pieces, because I knew nothing!" Price began by digging out tons of stone, laurel, yew seedlings, and streaks of yellow clay from the soil.

But it wasn't until someone told her to put compost in that she began to make real progress. She used donkey manure from over the fence. She found gravel an excellent mulch, improving soil drainage in Oxfordshire's very wet winters as well as showing where the plants are. Price now employs Rachel Bowers, a fulltime gardener, but often labors from dawn till dusk herself.

Convinced that "you can't learn gardening from books, you have to develop an eye for it," Price's color sense was ignited by visits to India: "I used to hate orange, but I learned that what you use with a color is what makes it work." Decisively, she replaced zinnias in the cutting garden with orange tithonia, "which looks fantastic surrounded by *Cosmos sulfureus* 'Bright Lights'." Lately, she's taken to pointing a camera at the borders because "if the view through the lens doesn't inspire, you know you've got to act."



## "I Just Taught Myself As I Went Along"



Constantly experimenting, Price aims to sustain a zinging palette of color combinations from the February explosion of tulips and narcissi through to the winter warmth of sorbus berries. Vivid summer perennials like peonies, Canterbury bells, rock roses, and geraniums create textural dynamics with lush grasses, spiky hostas, and sculptural sedum and euphorbia. "I'd like people to feel uplifted by my garden," she says, "because I do." ●



# A classic 17th-century *pavillon de chasse* becomes home to a Franco-American family



Writer: Patrick Dunne
Photographer: Tim Beddow
Producer: Lisa Fine





A Louis XVI–period dining table expands to seat 12 without affecting the intimate feeling of the room. The painted chairs are covered in leather from the Perrin family tanneries and backed with fabric from Bracquenié, famed for reproducing period textiles. For more details, see Resources.

For the Perrins it was imperati to respect both the exterior and int rior architecture. The American writ Edith Wharton, who was bewitch by French houses, remarked that " good decoration...is based on rhyth and logic," and this Sally Perrin h completely intuited. "I strove for ha mony in the rooms and spent a lot time looking for pairs of things to ke the balance, and then I would throw something to keep the mood from g ting too stiff," she says. To achieve h goal she used historic colors, sometim mixed on site, to match existing archa ology, and she often carried the sa color into adjoining rooms in a differe way to create a sense of progression.

As comfortable as she is abroa she is also conscious about keeping h American roots alive. That's why s makes sure her daughters, Emma a Chloé, spend time with their gra mother in New England. While t Perrins often entertain with Americ inspired themes, there is no questi that aesthetically Madame Perrin profoundly and classically French. conversation, she navigates perfectly vocabulary of three centuries of de rative arts, choosing the exact word either language to describe a chair mirror. After years of working on own projects, she was so often consul by friends looking for antiques that created a business called French Fi to fulfill their requests. Describing h self as basically self-taught, she mu about whether one can really te decorating. " It seems you either h it or you don't," she says flatly, w out any self-congratulation. Look at the results of her efforts, it is cl she has it.

Her experience in Istanbul and bazaars forever altered her sense of sumptuous, and she loves to mix a b the Orient with Louis XV. With a gu house, two horses for her daughters, a Weimaraner named Axel, the h has been born again. "We're so fo nate to have Saint-Calais!" she mu and one suspects the old house sh the same sentiment. ●









wise from top left: A pair of single beds covered in hand-stitched *boutis* are fitted into an alcove upholstered in a juenié document Indian cotton. The kitchen entry evokes country life with apples from the Perrins' orchard. The airy master oom also utilizes an alcove, a favorite French conceit of the 18th century; the long gilded bench is covered in a Rubelli fabric. / kitchen has been fitted into the house without upsetting the balance. Originally it was located in an outbuilding.

Writer: Virginia Campbell

Photographer: Victoria Pearson

Producer: Carolyn Sollis

# PACIFIC PARADISE



Designer Kelly Harmon's Malibu beachfront retreat exemplifies the spare, simple beauty of her singular style



This view: An antique Mexican door to the main cottage at designer Kelly Harmon's California compound. Left: Miller transformed a spiritless barn into a pristine, light-filled art studio/stable that includes two stalls for a shifting selection of the 10 horses she owns and paints.



LARS AGO, when she was a young student living in Michigan, far from native Los Angeles, Kelly Harmon nt for a drive through the country-e. She came upon a small abandoned ise half-hidden in trees, the sight of ich struck like emotional lightning. e structure sported a pale, rustic pal- and natural textures that revealed mselves with an elegant yet time- n grace. It was built on a modest e, with spot-on proportion and a reness that favored quiet and light. simple beauty inspired Harmon so ply that it served as a foundation her unique sensibility as an interior gner.

Her own home in Malibu, called terfly Knoll Farm, is a good example he qualities she discovered that day to work. The compound consists four-bedroom cottage, a painting io/horse-stable barn, a greenhouse, ens, outdoor stalls, pastures, stone ces, and riding paths, all overlook-he Pacific Ocean.

is a pure expression of Harmon's , yet she insists it is "a work in prog-" Nonetheless, a sense of perfectly estrated interior and exterior space nates from Butterfly Knoll Farm the heady fragrance of its orchard oms. And inside both the cottage barn, it is as if light flowing off the ic rests and reflects according to an master plan.

have respect for and confidence ings that were handmade back most things were handmade," Harmon in a straightforward state- that goes far toward explaining the eclectic range of pieces at her e farm," as she calls it, somehow



Above: The greenhouse's pale blue frame echoes the intense blue of the ocean that lies off to the left. Opposite: Pacific light pours over the pale blue of an old child's stool, the worn woods of well-used furniture, the recycled family chairs, and the carved elegance on a bench covered in faded batik.





hang together. This collection includes Mexican shutters and doors, American homespun and French linens, Japanese hardwood dishes, an Amish armoire, a Swedish table and chairs, and an American Gothic church window from Texas. One of the reasons these objects, though quite distinct, play into Harmon's harmonious scheme is because they share a noticeable lack of bright color. Instead, their hues represent a unifying series of only slightly varying shades ranging from the lightest beige to faded robin's-egg blue and faint celadon.

Like Harmon's own coloring—cool blue eyes, flawless, makeup-free skin and flaxen hair—the colors in her design are mysteriously warm without ever approaching greater intensity than that of the occasional ripening apricot or transient hydrangea. "To this day I can't live with red," she says.

The oddly welcoming lack of color in Harmon's cottage is the product of another level of selectivity as well. "What I love is revelation," she says, "of the beauty that was originally present in something or that has been waiting to be seen." Her gardener Isidro Dorado, whose skill has brought her designs for rambling roses, lavender, pampas grass, and wisteria to life, tells her, "In Mexico they burn the kind of things you collect." She lets him laugh, because the "stash" she has long collected, raided, recycled, and replenished surprises her sophisticated clients with things like 40 matching doors reclaimed from a French abbey. It also supplies her own homes with things

Left: The cottage's oak floors were stripped, hand-rubbed with paint, and polished with a white wax. No draperies or rugs interrupt the flow of light from the Malibu coast onto the beautifully flawed wood surfaces in the living room and master bedroom beyond. The chandelier over the Swedish dining table is made of deer antlers and lit with beeswax candles.


DRIFTWOOD



e the modern chairs she bought at a
a market for $10 apiece in 1970 and
w uses in the cottage's garage-turned-
ster-bedroom.

Having cultivated a crack team of
penters and other craftspeople over
years, Harmon did not use an archi-
t or contractor when she went about
aping Butterfly Knoll. She retained
basic footprint of the structures in
eping with her tendency to change
thing just for the sake of change.
hat she did change typically involved
ambivalence. She knew the feel she
nted with the plaster on the outside
the cottage, where it undulates sub-
along walls topped by an antique-tile
f line. Inside she told the plasterers
make the living room wall around the hearth "look the way a woman's body looks under a white sheet." She also knew she wanted the barn light-filled and immaculate, like the stables she'd seen as a teenager in Ireland. "They were better than the houses—more like churches," she says. To that extent, she shares her pristine studio with the stalls of her own horses, which she passionately loves to ride and to paint. "I think you should be able to see your horses when you're doing the dishes," she says.

Harmon has spent her life pursuing art in one form or another, usually several ways at once. "I have always taken art seriously," she says. Her paintings, largely of her beloved horses, are exceptional. But in the last decade, she has concentrated professionally on a design talent that Ralph Lauren took note of decades ago when he photographed his print ads in the Sag Harbor, Long Island, migrant workers' shack she'd transformed into a gossamer-hung, sun-struck beach house. It was a distinctive decor she culled from flea markets and Pier 1 Imports at a time when mosquito nets had yet to be seen outside of the tropics.

Butterfly Knoll Farm is evidence of her wisdom in deciding a decade ago to focus on design. She and her husband don't plan to make this hideaway their permanent home until after their daughters graduate from high school, but resident status has been granted to one group of already permanent dwellers. "As the Japanese say, 'Birds make the house sing,'" says Harmon, pointing to the nest swallows built above the front door before the cottage was even finished. ●

Left: Once the garage, the master bedroom is decorated with 30-year-old flea-market chairs, French doors, and an American country Gothic window from a Texas church. Below: Harmon created a canopy headboard around an antique piece of wood with a seashell motif carved in it. Opposite: Harmon can watch her horses from the window in the kitchen, where existing cupboards were stripped and paned with chicken wire instead of glass.






# THE ANGLO-IRISH KITCHEN

Cookbook author and food journalist Tamasin Day-Lewis dispenses with formality and entertains with uncomplicated flair

Writer: Mimi Read

Photographer: William Meppem

Producer: Mary-Ellen Weinrib



s page: Tamasin Day-Lewis sets the table with
ockstock wine goblets from Simon Pearce and
nsivio dinner plates and Lucia flatware from Match.
arrangement of paperwhites stands at the end
he table so as not to interfere with conversation.
posite: Apricot tulips are perched casually on the
mant radiator; Day-Lewis's recent cookbook,
*s with Tops On* (Miramax, $25), is pictured center.

This page, clockwise: Piedmontese peppers are served as an unfussy appetizer, are good warm or cold, and can be prepared in advance. The group gathers around the table. Day-Lewis calls her chicken pie "the beginning, the end, the mother of all pies." Day-Lewis brushes the pastry with a beaten egg in preparation for baking. Facing page, clockwise from top left: Guests Andrew and Caitlin Friedman share a toast. Rob Kaufelt mingles. Day-Lewis confers with cousin David Shaffer. An almond macaroon cake is served with raspberries for dessert. Poet Cynthia Zarin, another guest.









Tamasin Day-Lewis has
e of entertaining that's resolutely
y and appears effortless—but isn't,
urse, because she always makes mar-
s food. She routinely gives dinner
s at her 15th-century country house
al Somerset, England, where neigh-
nd others tend to invite themselves
last minute and show up in whatever
othes they happen to be wearing.
they're covered in mud or they've
a day out with the cattle, maybe
change trousers," allows Day-Lewis,
glo-Irish cookbook author and food
alist who, despite such nonchalance,
her dowdy nor drab. She happens to
l, fit, and glamorous, with tumbling
hair and intense green eyes. And she
't take pains with flowers or fancy
. "I'm absolutely not that kind of a
n," she says with a big laugh. "For
s all about good food, a good glass of
and people."

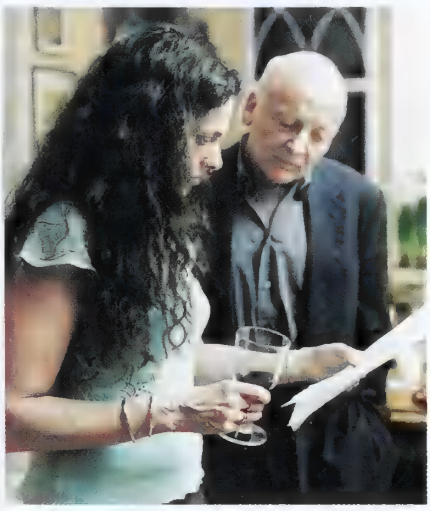
cently, Day-Lewis spent a week in
York to publicize her sixth and most
cookbook, *Tarts with Tops On*. It
the solace, the sumptuousness, and
he sexiness of pies. "Is there anyone
oesn't inwardly melt at the sight of a
n-glazed piecrust, with its little cot-
himney of steam wafting the scent
ied juices, the auguries of delight of
lies beneath?" she writes by way of
luction.

hile in the city, she visited friends
amily, including her brother, the
Daniel Day-Lewis. (Their parents are
Day-Lewis, poet laureate of England
1970s, and the actress Jill Balcon.)
ayed at her usual lodging—a cous-
y but snug Greenwich Village town-
between conducting interviews and
ng a segment for the Food Network,
und herself doing what she does so
in Somerset—cooking ambitiously
osting a dinner party. (She writes a
y food column, with recipes, for











London's *Daily Telegraph,* so she is constantly musing about what people really want to eat).

"I always make something that's rip-roaringly out of fashion," Day-Lewis says of the fare she cooks—tender roasts and rich pies layered with seafood, vegetables from her garden, meats, or fruit from her orchards. She champions dishes that recall how things used to taste before fear of fat and too many time-saving tricks cut the heart out of home cooking.

It's a Tuesday afternoon and eight people are expected for dinner at the New York townhouse. As not one of these city dwellers will have spent the day with cattle, she decides on a tad more formality than usual, setting a handsome table with elegant and thick glassware from Irish designer Simon Pearce, a few creamy pillar candles, and a throng of frilled paperwhites.

appetizers, to be eaten as guests mill around the kitchen. at hand is a crunchy-topped almond macaroon cake strewn fresh raspberries.

Making pies and most of the other courses in advance m for a saner evening, she says. If it's a weeknight and she's pr for time, she'll make only a single course and serve the best milk cheeses and fruit afterwards. "The worst is when a ess does everything herself so that she's in the kitchen a the whole time," says Day-Lewis. "I've seen people do th absolute agony. They've got three courses they're prepari the last minute, all too complicated, and then they don't talk to the guests.

"In England, I've got a huge kitchen, and we start off for the first course, where everyone stands around a refe

## "People are prepared to put so much effort into other areas of their lives, but it takes only half an hour to make a good suppe

For the menu, though, she sticks to her guns. The night's entrée will be chicken pie—known in this country as chicken potpie, and most often enjoyed here after being pulled from a freezer. Day-Lewis's version has a homemade butter crust, gently poached organic chicken, heavy cream, and pristine vegetables from the farmer's market. "It's the best thing in the world if made properly, with organic chicken, carrots, onions, and leeks, and fresh tarragon and parsley," she says.

The pie will be served with mashed potatoes to soak up its wonderful juices—an alarming pairing to your average carb-averse American, but one she stood firm on: "The Irish go crazy if they don't have mashed potatoes." She's also lined up two



Sautéed chicken livers with cumin and coriander. For more details, see Resources.

table and has a glass of wine while I carry on cooking. T can say, 'Do this while I whisk that.' It's very different tha formality of my parents' and grandparents' dinner parties, were seriously formal and immaculate, with cooks and staf whole number."

When Tamasin and Daniel were children, they spent days at their grandparents' home in rural Sussex. There experienced the purest food for the first time, eating the traditional English roasts, and vegetables straight from th or greenhouse.

But it wasn't until she was studying literature at Camb that she began cooking regularly: "We had one tiny little and stove for eight people, and I ended up cooking for eve I learned how to cook with no money and no equipment, is the only way to learn." Her knowledge has deepened ov years by reading the best cookbooks and food writers, taki advice of other cooks—"I've never met an ungenerous she says—and talking endlessly to farmers, cheese merc butchers, and just about everybody else steeped in the bu of food. And though few home cooks do it anymore, sh afraid to spend long hours in the kitchen.

"Other people are prepared to put so much effort into areas of their lives," she says. "I mean, nobody says it's wr go out shopping for hours on end. People go to salons an their bodies mucked about with and have their hair an done. But five or six nights a week, they come home an don't want to cook when it takes only half an hour to m good supper. It's actually quite a relaxing thing to do at

By the time guests arrive, dinner is all but prepared, the is bathed in rich scents, and Day-Lewis has traded her blu and scuffed old red suede boots for more elegant clothe true to form, she insists on serving her amazing sautéed c livers spiced with cumin and coriander straight out of iron skillet. Guests hold them in their fingers and munc pily. "They're made from organic chicken livers," Day explains. "I won't eat any bit of an industrial chicken."

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# meals

### CHICKEN BREAST SAUTÉ

Serves 4

- 4 tablespoons butter
- 4 boneless, skinless chicken breast halves (6 ounces each)
- 2 tablespoons all-purpose flour
- salt and pepper
- ½ cup chopped shallots
- 1 cup peeled and diced red potatoes
- 1 cup chicken broth
- 2 sprigs fresh thyme, plus more for garnish
- 6 ounces green beans, trimmed and cut into 1-inch lengths (1 cup)

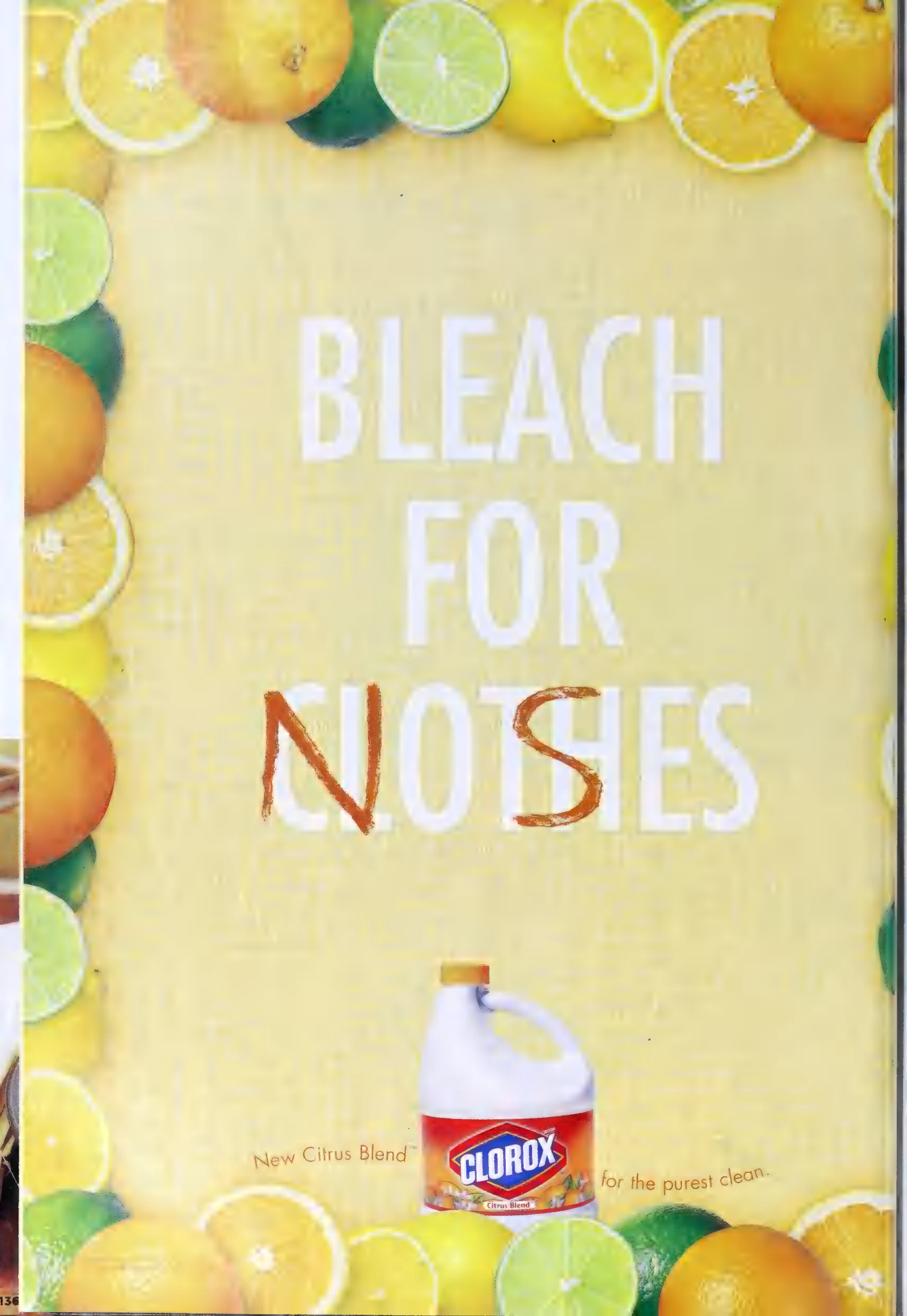
In a 10-inch skillet, melt 2 tablespoons butter over medium heat. Dredge chicken in flour, shaking off excess. Sprinkle with salt and pepper. Cook chicken until brown, about 3 minutes per side. Remove. Add 1 tablespoon butter to pan. Cook shallots 1 minute. Return chicken to pan. Add potatoes, broth and thyme; season with salt and pepper. Bring to a boil; reduce to a simmer. Cover; cook until sauce is slightly thickened and chicken is almost cooked through, 6 minutes. Add green beans; cover, and cook until chicken is cooked through, about 2 minutes. With a slotted spoon, transfer chicken and vegetables to plates. Raise heat to high; cook sauce 1 minute more. Remove from heat; whisk in remaining tablespoon butter. Pour sauce over chicken. Garnish with thyme.

### VEGETABLE FRITTATA

Serves 4

- 2 tablespoons olive oil
- 2 tablespoons butter
- ¼ cup chopped shallots
- 1 cup peeled and diced red potatoes
- 3 ounces green beans, trimmed and cut into 1-inch lengths (½ cup)
- 6 large eggs
- 1 tablespoon chopped fresh parsley
- salt and pepper
- 3 tablespoons grated Parmesan cheese

In a 10-inch ovenproof skillet, heat oil and 1 tablespoon butter over medium heat. Cook shallots 1 minute. Add potatoes; cook, stirring occasionally, until browned, 3 minutes. Add green beans; cook until beans and potatoes are tender, 3 minutes. Heat broiler. In a large bowl, whisk together eggs and parsley; season with salt and pepper. Add remaining tablespoon butter to skillet. Pour in egg mixture; cook, stirring gently from edge toward center, until eggs begin to set. Without stirring, cook until eggs are almost firm but slightly soft in the center, 3 minutes more. Sprinkle Parmesan over top. Broil until center is set and top is golden brown. Cut into 4 wedges. Serve hot or at room temperature.


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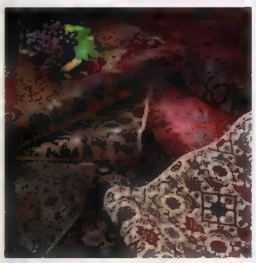


After

Carol Boyd, the AVP of Communications at Cartier, recently received a colorful office makeover compliments of House Beautiful and **Bed Bath & Beyond**®. House Beautiful Style Editor, Marisa Marcantonio chose an assortment of color-filled accessories which were generously supplied by **Bed Bath & Beyond**®, and then visited Carol's office to stylishly turn it from dull to dynamite. For a **Bed Bath & Beyond**® location near you, call (800) GO-BEYOND or visit www.bedbathandbeyond.com.

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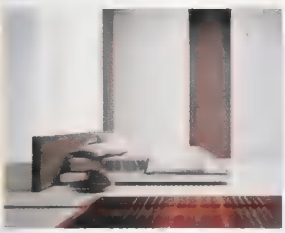
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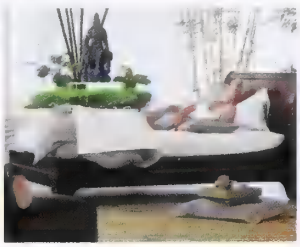
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GOODBYE, OATMEAL AND BEIGE" was the guiding principle behind Organic Home's first bedding collection. "We were not interested in making the typical no-color ecological statement," says Allison Wing, co-founder of the California-based company that made its debut six months ago. "We wanted people to wake up without sniffles after a night on our nonallergenic sheets, but they had to be eye candy, too. That was our mission."

What resulted was a new line of colorful bed linens in saturated colors, ranging from deep eggplant and blood or to citron and sky blue, called Oh! Organic home.

Wing was a Nike alumna and specialist in healthy-li retailing and her cofounder David Dow was in the fas industry when their shared passion for ecological aware brought them together to form Organic Home. They joined by the versatile Marta Salas-Porras—the awar




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The duvet cover is in the cool-color Crossroads pattern. Inset: At the hot end of the palette, Antonio features purples, reds, and oranges. For more details, see Resources.





winning former creative director for Swatch watches—to design the new bedding line.

The products are made with pesticide- and herbicide-free cotton grown in India under internationally certified organic conditions. Measures are taken to ensure that none of the common heavy metals, chlorine bleaches, formaldehyde, azo dyes, or other harmful chemicals are used in the finishing process. The line's nontoxic dyes are colorfast, so those who repose, sniffle-free, under these linens can count on years of pleasure. ●


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# Lighten your load

n a family, it seems like every day is washday. e time by doing a load first thing in the ning or having the older kids help with folding putting things away. Here are three other to make the job easier.

The biggest timesaver is to have everyone in the (who's old enough) bring her dirty laundry directly laundry room. This saves oing from room to room ring items.

TIP 2 Set up separate baskets in the laundry room; one for whites and pastels, a second for darks and colors. If you have space, add a third basket for heavily soiled clothes. For best results, wash dark and brightly colored items separately.


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(See reverse for details.)




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**OT MENTIONED ARE FROM OWNER'S COLLECTION.**

**HING FRESH**

*Upholsterer.* **Gary Buxbaum** (T); 212-741-3899. **Custom g**—Niermann Weeks (T); 212-319-7979. **Chair and otto-a** Falaise—Niermann Weeks, see above. **Chair fabric,** -Osborne & Little (T); 212-751-3333. **Chair fabric,** e—Zimmer+Rohde (T); 212-758-7925. **Ottoman fabric,** Canovas—Cowtan & Tout (T); 212-753-4488. **Ottoman** -Lulu DK (R,T); 212-223-4234. *Page 44.* **Chair and pillow** China Seas—Quadrille (T); 212-753-2995. **Ottoman fabric,** e—Zimmer+Rohde, see above. **Ottoman fabric**—Vervain 0-611-8686. **Ottoman fabric,** Glant—Hines & Co. (T); -9607. **Chair fabric,** Victoria Hagan Home—Pollack (T); -8755.

**ING ROOM RULES**

**r Victoria Neale Interiors;** 202-244-8410. **All fabric**—Ber-nrough Hines & Co. (T); 800-996-9607. **Wall paint,** Dorset —Farrow & Ball (R,T); 888-511-1121. **Trim paint,** New —Farrow & Ball, see above. **Italian Empire armchairs,** Julia Gray (T); 202-554-6021. **Tomlinson sofa; Catillian side table; sofa and Italian armchair fabric,** Veronese; **lamp and shade; Palazzo lamp and shade; sconces; Bellagio** Panache Designs—J. Lambeth & Co. (T); 202-646-1774. **l table; console table,** Amy Howard Collection—J. Lam-Co., see above. **Lounge chairs,** JJ Custom—Kirk Brum-; 202-646-1664. **Lounge chair fabric,** Malaga. **Ottoman,** s—J. Lambeth & Co., see above. **Ottoman fabric,** Alaya. **; Tole chandelier,** Mike Reid Weeks—J. Lambeth & Co., ve. **Rug**—Stark Carpet (T); 202-484-4566. **Botanical paint-ohn Matthew Moore; 202-265-5307. Door hangings fabric,** nd Graziella. **Door hanging hardware** (C); **occasional chair,** ner. **Caned settee,** Amy Howard Collection—J. Lambeth & above. **Settee fabric,** Graziella. **Greek key lamp table,** Mike eeks—J. Lambeth & Co, see above.

**CHENS FOR THE 21ST CENTURY**

*(top to bottom).* **Certosa silver cabinetry**—Snaidero (R,T,M); 4337. **Continental cabinetry**—Heritage Custom Cabinetry 7-351-1700. *Page 60 (clockwise from top left).* **VG cabine-ggenpohl U.S. (R,T,M); 800-987-0553. Cabinetry**—Boffi 310-458-9300. **Prep and serve island,** Island Airs—Plain & M); 800-447-9006. **Seaside cottage cabinetry**—Brookhaven ry through Wood-Mode (M); 877-635-7500. **Knife drawer,** cet—Dalia Kitchen Design (R,T); 617-482-2566.

**CHEN PUZZLE**

*consultant.* **Barbara Bell, through the Home Depot. All s; installation of cabinetry, countertops, and flooring**—The Depot (R); 800-430-3376. **Wood flooring,** Bruce Hardwood tock. **Floor tile,** Dal-Tile, in Cantino Golden. **Cabinetry,** ville in Camden Maple with Butternut Glaze and full **Cabinetry hardware,** Thomasville in Rusted Iron M476. **ash tile,** Dal-Tile, Tumbled Marble in Sand TSO1441P lnut TSO3441P. **Backsplash molding,** Dal-Tile; Chair Rail TSO1SAND. **Dishwasher,** GE in black GSS1800HBB with GPF18. **Faucet,** Moen Colonnade Collection in Copper R. **Sink,** Elkay. **Microwave,** GE with trim JVM1870CF. **rator,** GE Profile in Bisque PIS23MGPCC. **Countertop,** in Cinnamon Spice. **Paint,** Behr Premium Paint in Chianti. , Halo recessed. **Window shade,** Design View in Sundream **Valance,** Carol Fabrics in Bramasol Antique Gold with lor Olive Trim.

**FACE STORY**

**Jay Jeffers,** Jeffers Design Group; 415-934-8088. **Custom y**—Snaidero (R,T,M); www.snaidero-usa.com. **Stools, Hurel**—Profiles (T); 212-689-6903.

**FERENT STROKES**

*Architect.* **Page Goolrick;** 212-219-3666. *Kitchen:* **Pendant ure,** Wilhelm Wohlert—Louis Poulsen Lighting (T); 954-5. **Steel counter** with integral sink (C)—Bowery Restaurant R); 800-776-8893. **Cabinetry** (C)—Great Jones Creations 2-995-0008. *Dining area:* **Pendant light fixture,** Cumu-ne Simple Design (R,M); 212-627-0876. *Page 80: Designer.* uglas Drysdale; 202-588-0700. **Kitchen island; counters; rd**—Precision Cabinetry (T); 202-723-8975. **Cabinetry,** —Bronte Furniture (M); 203-740-8448. **Pot rack** (C) by **Appliances**—ABD Appliance Distributors of Washington ); 202-488-1000. **Bar stools**—Crate & Barrel (R, MO); 5461. **Stool fabric,** Turandot Plaid, #30157—Scalamandré 932-4361. **Urn** (C) by designer. **Faucet,** Kohler—Ferguson chen & Lighting Gallery (R,T); 202-646-0330. **Rugs**—Ode-202-484-5888. **Faux paint finish**—The Valley Craftsmen 0-366-7077. **Stone table**—Michael Taylor Designs (T); 415-*Page 82: Designers.* **Diamond Baratta Design;** 212-966-**anterns**—Charles Edwards (R,T); 011-44-20-7736-8490. —Ann-Morris Antiques (T); 212-755-3308. **Drawer pulls; ign cabinet knobs,** GH Series —E.R. Butler & Co. (T); 212-**Stove,** #VDSC4856GCB—Viking (M); 888-845-4641. **ia granite countertops**—Stone Source (T); 212-979-6400. —The Decorators Supply (R,T); 773-847-6300. **Glass deco-n upper cabinets**—Bendheim (T); 212-226-6370. **Hood; ring; cabinetry** (C) by designer, see above.

**STYLE**

*to 91. Designer:* **Scott Salvator;** 212-861-5355. *Gazebo* **chairs**—John Boone (T); 212-758-0012. **Sisal carpet**—Stark ); 212-752-9000. **Lantern**—Marvin Alexander (T); 212-838-*yer.* **Wall-mounted console**—Frederick P. Victoria & Son 1-537-0494. **Mirror,** Mirror Fair—Baker Knapp & Tubbs 779-8810. *Living room:* **Linen carpet** (C)—Stark Carpet, e. **Gilded table**—John Boone, see above. **Fauteuil chairs** (C)—Frederick P. Victoria & Son, see above. **Fabric**—Grey Watkins (T); 212-755-6700. **Lacquered table,** Mrs. MacDougall—Hinson & Co. (T); 212-688-5538. *Dining room:* **Mahogany table**—Wood & Hogan (T); 212-532-7440. **Chandelier**—Nesle (R,T); 212-755-0515. **Carpet** (C)—Stark Carpet, see above. **Curtains, dining chair fabric** (C)—Jonas Upholstery (T); 212-691-2777. **Curtain fabric**—Clarence House (T); 800-803-2850. *Master bedroom:* **Headboard** (C); **Corona fabric**—Clarence House, see above. **Commode**—James Grafstein (T); 212-754-1290. **Prints**—Judy Cormier Prints (R,T); 212-517-3993. **Bed linens**—E. Braun & Co. (R); 212-838-0650.

**THE FRENCH TWIST**

*Pages 102 to 109. Designer:* **José Solis Betancourt, Solis Betancourt;** 202-659-8734. *Sitting room:* **Lounge chairs,** Maxalto Apta Collection—B&B Italia (R,T,M); 800-872-1697. **Lounge chair fabric,** Putney in Turquoise—Henry Calvin (T); 617-737-0691. **Slipper chair**—Donghia (T); 800-366-4442. **Slipper chair fabric,** Modena in Ficelle—Bergamo (T); 212-888-3333. **Low coffee table**—Far Eastern Antiques & Art (T); 212-460-5030. **1940s table**—VW Home (R,T); 212-244-5008. **Table lamp**—Saladino Furniture (T); 212-684-3720. **Sculptures,** *Untitled* from the Sphere Collection by Andrew Moe—Troyer Gallery (R); 202-328-7189. **Sisal rug,** Tigre's View—Stark Carpet (T); 212-752-9000. *Receiving room:* **Table topper fabric,** Villa Erba—Coraggio Textiles (T); 212-758-9885. **Villa chair**—Saladino Furniture, see above. **Chair fabric,** Furrow in Mushrooms—Designtex Group (T); 800-221-1540. **Pillow fabric,** Lucy—Groves Bros. through Old World Weavers (T); 202-484-4566. **Pillow trim fabric,** #P.0113.1—Rogers & Goffigon (T); 212-888-3242. **Portière fabric,** linen—Shyam Ahuja (T); 212-644-5910. **Steamer chairs**—Nancy Corzine (T); 212-223-8340. **Chair fabric,** Teddy in Bone—Rogers & Goffigon, see above. **Pillow fabric,** taffeta gauze—Scalamandré (T); 800-932-4361. **Coffee table,** Modénature—Intérieurs (R,T); 212-343-0800. *Dining room:* **Table base,** High table #P-8—Brueton (T); 212-838-1630. **Dining chairs,** Brentwood chair #3211-10—HBF (T); 212-686-3142. **Chair fabric,** Quixote in Moonbeam, 6211-802—Designtex Group, see above. *Exterior:* **Windows** (C)—MQ Windows (R,T); 954-929-8500. *Breakfast room:* **Chinese stool**—David Bell Antiques (R,T); 202-965-2355. **Chandelier**—Evergreen Antiques (R,T); 212-744-5664. *Patio:* **Table; chairs**—Smith & Hawken (R, MO); 800-776-3336. **Fountain**—Treillage (R,T); 212-535-2288. *Master bedroom:* **Club chairs,** Eaton—Donghia, see above. **Chair and stool fabric,** Teddy in Fox—Rogers & Goffigon, see above. **Lantern,** Solis Betancourt—Holly Hunt NY (T); 212-755-6555. **Sitting area carpet**—Hollis & Spencer (T); 202-488-0240. **Portière fabric,** Crescendo in Suede in Dew—Lee Jofa (T); 212-688-0444. **Canopy bed**—Niermann Weeks (T); 202-488-1220. **Hemp rug**—Odegard (T); 212-545-0069. **Bedside lamp,** Tamarind—Jonathan Adler (R,T); 877-287-1910.

**ICE PERFECT PARADISE**

*Pages 110 to 115. Garden tours by appointment only.* Gina Price; 011-44-129-575-0232

**THE GIRLS' VOICE**

*Pages 116 to 123.* French Finds Antiques; *Web site:* www.frenchfinds.com. *Card room:* **Sofa fabric,** Josephine by Manuel Canovas—Cowtan & Tout (T); 212-647-6900. **Wallpaper**—Zuber (M); 212-486-9226. *Dining room:* **Chair fabric,** Bracquenié—Pierre Frey (T); 212-213-3099. *Bedroom:* **Alcove fabric,** Bracquenié—Pierre Frey, see above. *Master bedroom:* **Bench fabric,** Rubelli—Bergamo (T); 212-888-3333.

**ICE PACIFIC PARADISE**

*Pages 124 to 131. Designer:* **Kelly Harmon Interiors and Design;** 310-230-6717. *Studio:* **Painting,** by Kelly Harmon. Carpentry—George Eric Priest, Geoffrey Smith, through designer. *Living room:* **Child's stool and armoire**—Pat Triandos Antiques (R); 818-988-7432. **Table and chairs**—Henrik Aarestrup Scandinavian Antiques (R,T); 860-364-7071. *Greenhouse:* **Wooden easel**—Pom Pom (R,T); 323-934-2051. *Kitchen:* **Island counter**—Rosemarie McCaffrey Antiques (R,T); 310-395-7711. *Bedroom:* **Bench**—Bountiful (R,T); 310-450-3620.

**ICE THE ANGLO-INDIAN KITCHEN**

*Pages 132 to 136. Table setting:* **Woodstock wine goblet**—Simon Pearce (M,R); 212-421-8801. **Convivio dinner plate; Lucia 5/pc. place setting**—Match (M); 201-792-9444. **Linen napkin**—Sferra Bros. (T); 212-683-9242. *Piedmontese peppers:* **Black plate**—Joan Platt (M); 212-876-9228. *Chicken potpie:* **Newbury candle holders**—Simon Pearce, see above. **Pie dish**—Emile Henry (M); 302-326-4800. **Pie bird**—Bridge Kitchenware (R); 212-688-4220. **Oval incised tray**—Match, see above. *Almond macaroon cake:* **Dessert plates**—Joan Platt, see above. **Silverware**—Match, see above. **Raspberry bowl**—Takashimaya (R); 212-350-0100. *Chicken livers:* **Cast-iron frying pan**—Staub (M); 866-782-8287.

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Oh! Organic home (M); 800-495-8577. ■

**CORRECTION**

In the story "Jungle Beat," March 2004, the following resources for garden landscaper Wade Graham were inadvertently ommitted. **Wade Graham Landscape Studio;** 323-664-2104. *Web site:* www.grahamstudio.net


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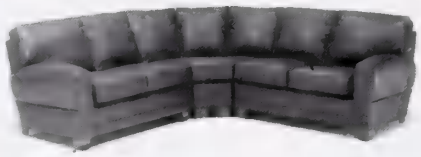
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The guest room (left), with a whale-ri railing by the steps, gives new meanin to the phrase "falling out of bed in the morning." Below left: Cocktails are served on a whalebone table. Below: house, sheltered by the volcanic rock arch, was featured in the August 1969 issue (cover, above) of *House Beautifu*





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May

ERFECT GUEST

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MAY 2004

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ROOMS WITH A VIEW
FROM THE MOUNTAINS
TO THE BEACH



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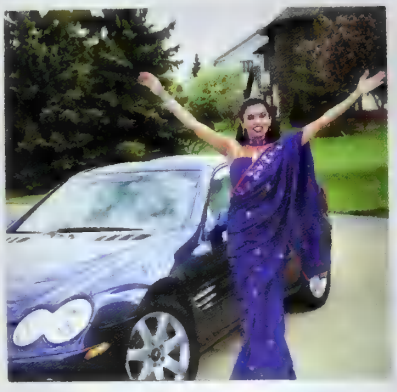
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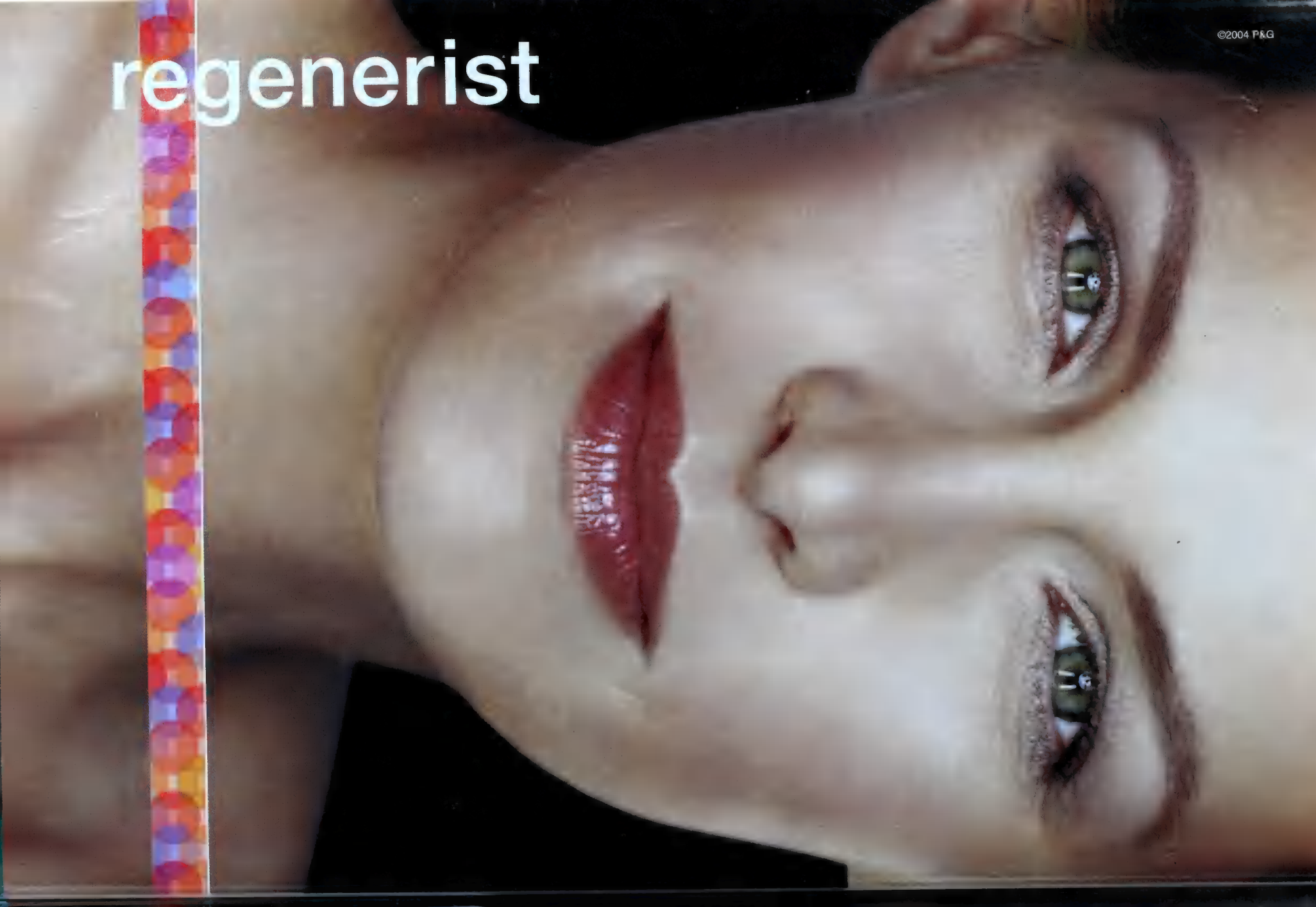







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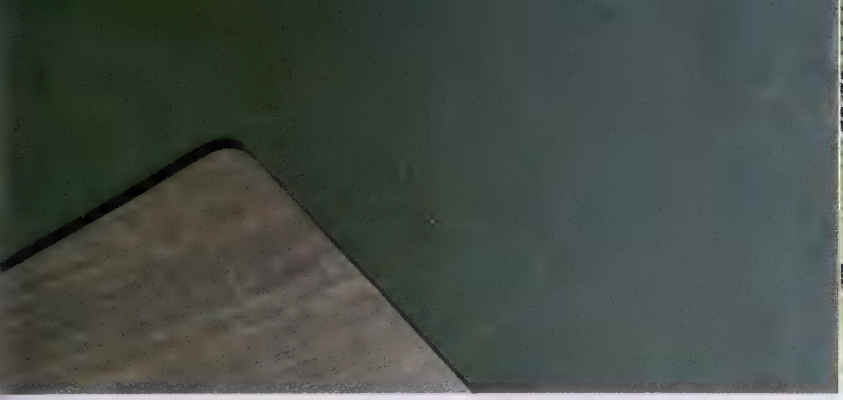
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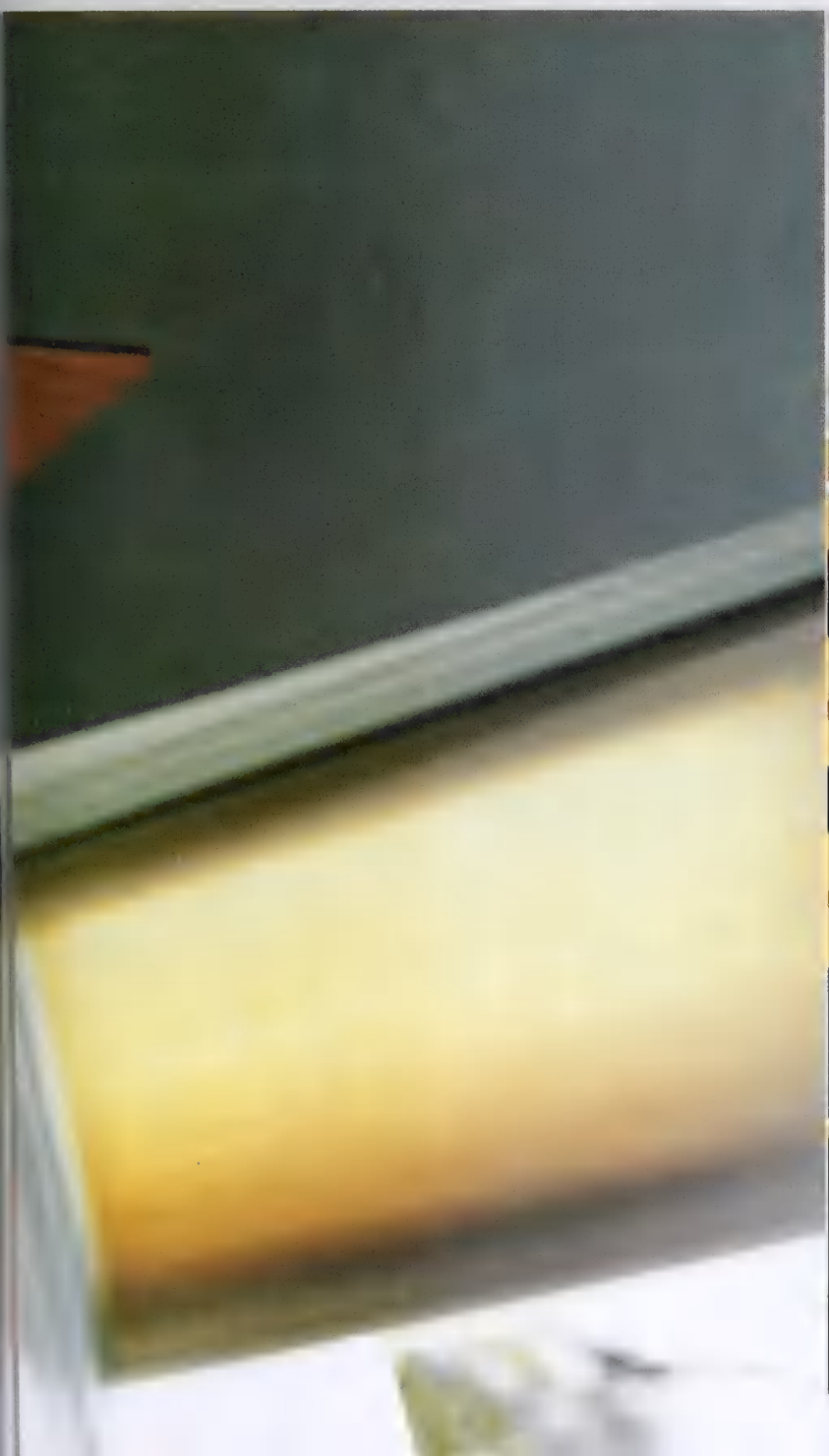
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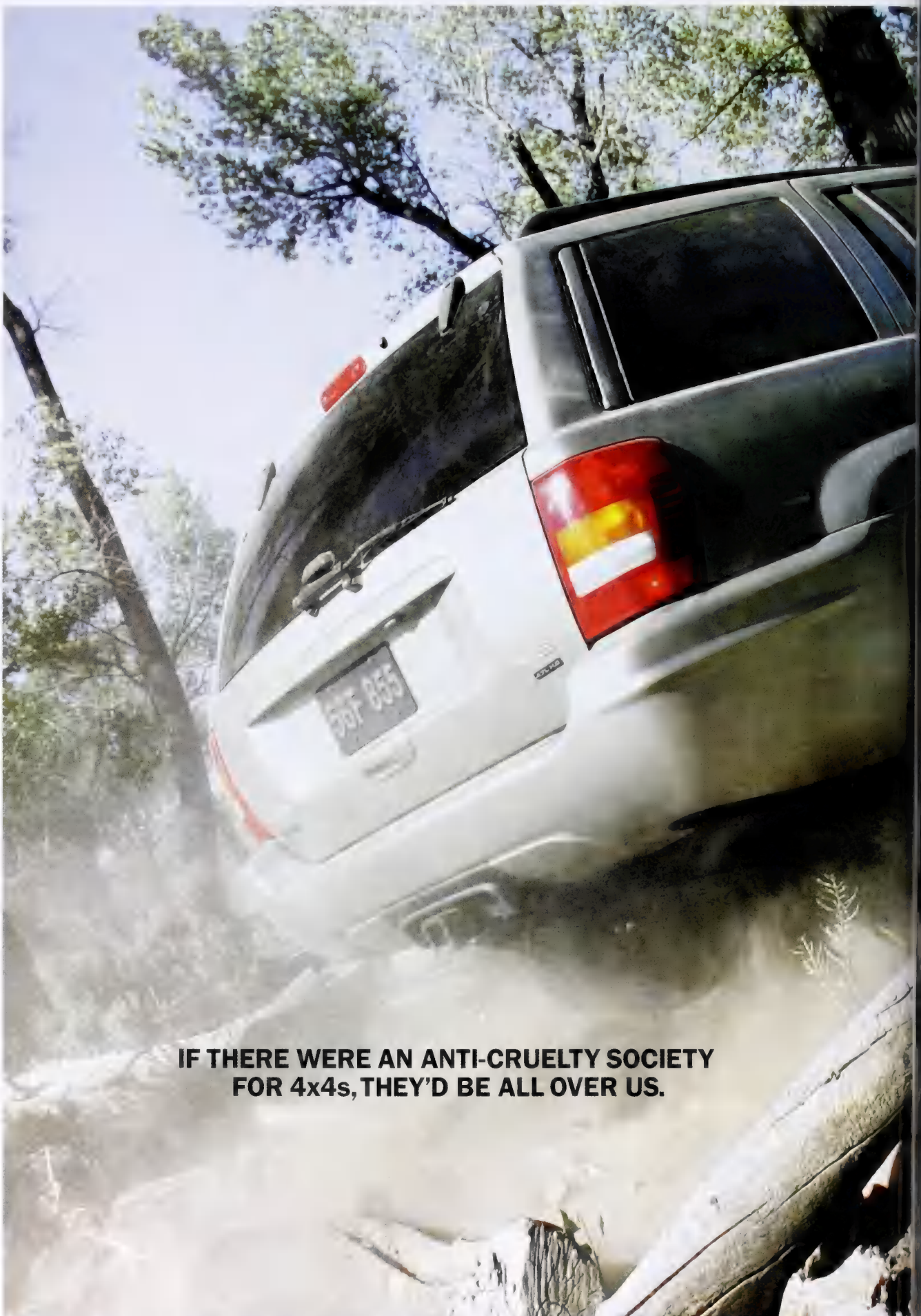
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OGRAPH BY OBERTO GILI

This page: A distressed American country table with an ivy topiary and mounted rocks serves as a night stand in a Wyoming log cabin decorated By Vicente Wolf.




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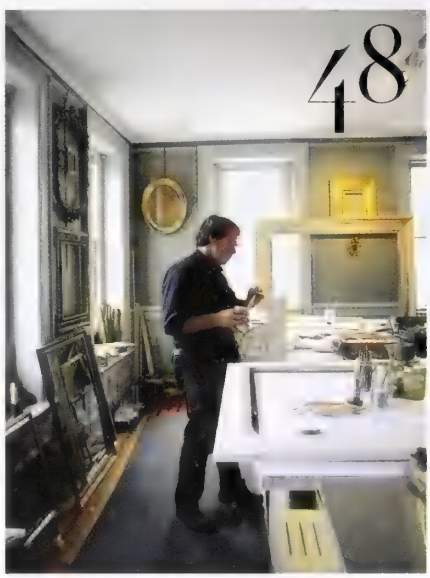













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## California Dreaming

February was a great issue—I have not been able to put it down. I'd love to have Darryl Wilson design a hip house for me: midcentury modern is so fabulous and looks ageless ["Lookout Over L.A."]. And the incredible space designed with orange accents by Jeffrey Marks ["Hollywood Technicolor"] has a retro feel that's unmistakably Californian.

*Sarah Matthews*
*Manchester, New Hampshire*

I studied every page of the February issue, wishing I could decorate with the same skills. And while I am no celebrity, I can certainly relate to the one who wanted to buy James Lumsden's house ["His & His Alone"]: it is comfortable, colorful, and perfect.

*Betty J. Hawley*
*Albuquerque, New Mexico*

## Monolithic Monotypes

I look forward to every issue for ingenious design solutions and stimulating ideas for interiors of all sizes and shapes. I especially appreciate the integration of beautiful works of art. I was immediately drawn to Eric Cohler's beautiful Manhattan space ["Small on Space, Big on Comfort"] in the January issue and in particular, to the powerful monotypes by David Band employed within it. Cohler's vision in placing these substantive works in the small entry vestibule of his apartment is truly wonderful.

*Ellen Grenell*
*via e-mail*

*Please send your correspondence to hbmail@hearst.com or to Letters,* House Beautiful, *1700 Broadway, 29th floor, New York, NY 10019. Be sure to include a daytime telephone number. Letters may be edited for clarity and length.*

## Contributo

### Lynn Nesmith ▸

"I've seen at least half a dozen houses designed by Bobby McAlpine, and while this one is certainly modest in terms of square footage it might be one of the most memorable," Nesmith says of the beach house she visited on Florida's Gulf Coast ("Beach Chic," page 100). Nesmith, who lives in Seagrove, Florida, has written for publications including *The Washington Post* and *Coastal Living.* Her latest book is *Seaside Style* (Rizzoli, 2004).





### ◂ Tim Beddow

A seasoned photographer and
Beddow ("Lost in Time," pag
specializes in interior and trave
tography. His work has appea
several leading interior design
zines, and his books include *L*
*cus: Hidden Treasures of the O*
(Thames & Hudson, 2001) and
*Style* (Thames & Hudson, 200
and his wife divide their time be
London and their farmhouse in
western France.

### Vicente Wolf ▸

An interior designer as well as a photographer, Wolf ("Home on the Range," page 78) is the principal of Vicente Wolf Associates, a New York–based design company, and the author of *Learning to See* (Artisan, 2002). He has also created furniture collections for Henredon, Niedermaier, and Casa Bique. Wolf's photography has appeared in several one-man gallery exhibitions and publications including *Departures* and *The Atlanta Journal-Constitution.*




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# Editor's Letter

## Mistaken Identity

I was on a flight to Los Angeles last year when a woman sitting next to me, upon learning what I do for a living, told me how she loved the work of a certain nationally known decorator. "His name is Vicente Fox," she said. "Have you ever met him?"

I suppose it was the quizzical look on my face that prompted her to add, phonetically: "Vicenteee Fox. You know…the rator." I started to just say yes, but I couldn't help myself. "I think Vicente Fox is the president of Mexico," I replied. "You be referring to Vincent (but spelled Vicente) Wolf."

"Oh yes, I'm very sorry," she said. "Wrong animal. You're right. It's Wolf. But have you met him?" I replied that I had, in met him. "In fact," I said, "I just commissioned a photo shoot with him in Jackson Hole, Wyoming."

I don't remember the woman's name, but I certainly hope she picks up a copy of this issue so she can see the splendid that her decorating hero, Vicente Wolf, pulled off in Jackson Hole. That conversation aboard a jetliner reminded me phone call I had received weeks earlier from Vicente, asking if he could do his own photography for the shoot.

Normally, we commission photographers who specialize in interiors to handle our photo shoots. There is a simple reas this: The photographs you see in the magazine are (I hope you agree) beautiful images that reflect a decorator's ideas and But they are not easy to produce. Photographers who specialize in this area, usually working with assistants and one of o tors, have an eye for the right angle, and know just how to light a room. So I wouldn't normally agree to let someone who d do this for a living photograph one of the interiors in our magazine.

But try saying no to Vicente Wolf. Not only is he one of the nation's best decorators, he is also a gifted photographer. His book, *Learning to See,* is certain proof of that. He did most of the photography for the book, and has done other magazine s as well. So it wasn't much of a stretch for me to assign Vicente the camera work in Jackson Hole. He did a splendid job, as see in the article headlined "Home on the Range," beginning on page 78. You also can bet that the next interior project with Vicente will again include his own photography. In fact, we're now mulling over a couple of new locations together.

My agreement with Vicente reminded me of previous conversations I had with designer Eric Cohler, who I asked to the story about his own Manhattan apartment that we published in our January issue. A designer writing an article about his or her own decorating projects is rare indeed. But Eric did as great a job writing the story as he did designing the int which is saying a lot. And many of you wrote me to say you'd like to see more decorators writing stories themselves, as op to simply being quoted by other writers. Eric also penned a "Thoughts of Home" piece recently for us that, also not su ingly, drew loads of fan mail.

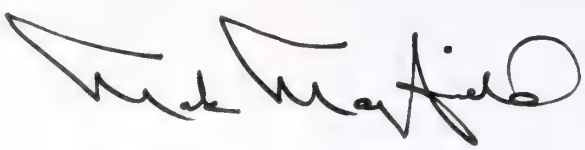


If he so decided, I have no doubt that legendary designer Keith Irvine coul spin quite a story about his own decorating. But in Keith's case, he has to look r ther than his own household to find one of the country's best writers. His wife, C has often chronicled Keith's work, and she does no less in this issue. Her story the decoration of a Nantucket house appears on page 108.

While others may not have a writer living with them, they certainly have a cr spark that helps them adapt their talent in diverse ways beyond the decoration of h In fact, many of the designers I know are outstanding speakers, often lecturing a posiums or events, including those sponsored by *House Beautiful.*

Now, if only Vicente Wolf could run Mexico as well….

Cheers,



Mark Mayfield


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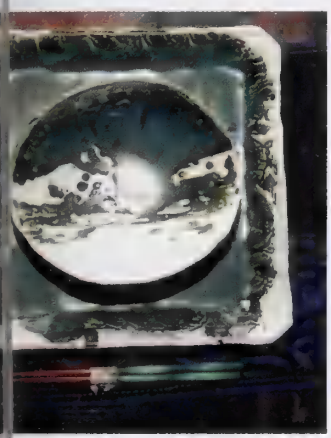
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## DIO VISIT

**y 16, design aficionados can see the studio of famed 0th-century designer Russel Wright when it reopens public after an extensive restoration. Wright's studio e), located 55 miles north of New York City, has been ed to the way it appeared in the early 1960s. It's part -acre complex Wright created that includes nature ves and four miles of hiking paths. *Manitoga/Russel Design Center, Route 9D, Garrison, NY; 845-424-3812.***



## ASIAN AESTHETIC

As a restaurateur, ceramist, and entrepreneur, the Tokyo-based artist Yoshiaki Yuki has a CV as varied as the wares he sells at his new venture, gallery gen. The airy space in Manhattan's TriBeCa district features a selection of Yuki's decorative arts, including his of traditional red lacquerware with unexpectedly rough-edges. Other designs include thick green-glazed Oribe tableware (above), along with tables, chests, and chairs. llery also serves as an exhibition space for a rotating list ts. *gallery gen, 158 Franklin Street; 212-226-7717.*

## WHISTLE STOP

r's Mother is headed to Motown for a rare appearance out- usual residence in Paris. From March 14–June 6, *Arrange- Grey and Black, No. 1: of the Artist's Mother,* part of "American Atti- histler and his Followers" Detroit Institute of Arts, stop before returning ce. The exhibit includes influenced by Whistler a self-portrait). *Detroit of Arts, 5200 Woodward 313-833-7900.*



# Of Note

EDITORS: MARIO LÓPEZ-CORDERO AND JOHN WOLFE

## FRENCH ATTRACTION

An exhibition at New York's Metropolitan Museum of Art will juxtapose 18th-century French clothing with the decorative arts, revealing the seductive nature of both. "Dangerous Liaisons: Fashion and Furniture in the 18th Century" runs from April 29 through August 8 and will include such comparisons as a shoe with a Louis-style heel and the scrolling legs of tables and chairs. *Metropolitan Museum of Art, 1000 Fifth Avenue; 212-535-7710.*





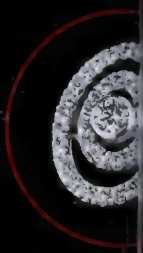

**BOOKS** ***The Phaidon Atlas of Contemporary World Architecture*** **(Phaidon, $160), at 18 pounds, will overwhelm the coffee-table space reserved for such tomes. Find a place for it: as a compendium of recent notable architecture, it is as unparalleled as it is exhaustive and beautiful. The reissue of *The House in Good Taste* (Rizzoli, $30) by design doyenne Elsie de Wolfe seems steeped in the aesthetic concerns of another era—originally published in 1913, it has become legendary for its practical admonitions and its rarity (early editions can carry $1,000 price tags). But de Wolfe preached a form-should-follow-function credo that helped sweep away the gloomy Victorian interiors of her time and remains germane today.**







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# Garden of Eden

## Any setting is paradise with the right accessories




Left to right: *Gardens Around The World: 365 Days* by Mick Hales, $30; published by Abrams, at www.amazon.com. Garden Party watering can, $495; by Christofle: 877-728-4556. Wedding Rose, $395; from Boehm Porcelain: 800-257-9410. Botanical server, $55 for a pair; by Michael Aram: 866-792-2726. Handmade porcelain orchid, $225; at Takashimaya New York: 800-753-2038. C.Z. Guest large Templeton candle, $65; by Slatkin & Co.: 800-500-1661. Le Flora Danica fabric, to the trade from Clarence House: www.clarencehouse.com. >

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Left to right: Wicker basket, $70; available at Homer: 212-744-7705. Garden tool from the Floral Garden tool basket, $445 for the five-piece set; from Burberry House, available at Vivre: 800-411-6515. Luncheon tin, $108, and watering can with Verdi finish, $65; by Global Views: 888-956-0030. Purple floral gardening hat, $155, and gloves, $145; from Burberry House: 212-407-7100. Compost fork, $295; by John Hardy: 866-454-2739. Bypass loppers, $28; from OXO: 800-545-4411. Thomas Smith trug, $69; from C.S. Post & Co.: 888-419-2399.



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Left to right: Cast-iron urn, $32; by Vagabond Vintage Furnishings: 404-351-6484. Zinc rabbit, $225; from Takashimaya New York: 800-753-2038. Armillary sphere from the Sean Conway Garden Style Collection, $50; available at Target: 800-800-8800. Butterfly House, $75; from Red Envelope: 877-733-3683. Iron rabbit, $125 for a pair; from Takashimaya New York: 800-753-2038. Copper hose pot, $145; by Frontgate: 800-626-6488. Cast-lead sundial, $28; by Vagabond Vintage Furnishings: 404-351-6484. Iron trellis, $50; at Crate & Barrel: 800-996-9960. ■


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# Summer Sorbets

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den Party WW181-05 from Winhall is a cotton blend in a textured weave a ars concentric flower forms. **2.** Cote d'Azur 26635-012 is a Scalamandré n. **3.** Two cotton patterns are the Righe Pesca-RG3 stripe and the damasklike urst Pesca-SH11, both from Peter Fasano. The slipper chair was made and stered by Gary Buxbaum. >

# Swatch Watch












**1.** Frullini 7807 from Newport Mansions, a cotton-rayon blend, has a woven quilted effect; from the same fabric house and designed to harmonize is Parterre 7801, the embroidered floral inset. **2.** Catnap 1011/5, a Thai silk stripe from Jim Thompson, is applied in two directions. **3.** Designer Kathryn Ireland's hemp paisley, in a pattern called Quilt 1409, is skirted with her matching green 1006, both available through John Rosselli. For more details, see Resources. ■



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# The Midas Touch

## Practicing a rare and specialized art, a gilder transforms humble materials into gold



This view: A mirror frame—historically carved from pine or oak—awaits gilding. Right: A finished work. Below: Gilder Smith Coleman in his Charleston, South Carolina, workroom.





THE HIGH TABLES in the center of master gilder Smith Coleman's workroom are covered with damaged giltwood: snapped twigs, crushed grape clusters, and sections of Grecian molding with raw, splintered ends are spread about. The studio is a veritable triage unit, but nothing about the room resembles the set of *M*A*S*H*. Coleman wears a starched apron, and the floors are clean and dust-free. Shellacs, glues, and solvents are labeled and organized across shelves, and every small shard of giltwood has been neatly tagged, numbered, and boxed. The gilder's world is one of order, precision, and control.

When asked to explain the gilding process Coleman points to a large Italian Rococo mirror. "It's a gilder's opera," he says of the piece. "It combines beauty, tragedy, and resurrection." The mirror is a carver's tour de force: interwoven acanthus leaves work into a graceful spiral around a frame and are fixed at each corner with bow-tied ribbons. "It fell off a high wall and must have just exploded when it hit the marble floor," says Smith. "When I assembled the pieces, I only had half a mirror," he says, waving a hand around the frame. "The other half I had to reinvent."

The result has every outward appearance of having led a quiet life on someone's wall for the past 250 years. proves that while applying gold leaf an important aspect of the gilder's a it's only part of it. Talented artisans li Coleman are regularly called upon to r create the lost parts of a frame, whi they must carve in exactly the same sty as the original. These replacement piec then get worked into the design. Wh done well, the additions are virtual seamless. Coleman takes on all levels work, from complex restorations like t shattered mirror, to the more comm repairs required when substances li gold radiator paint are applied to goo picture frames. Such instances speak the fact that high-level gilding is n something that should be attempted amateurs.

Well-executed regilding does n adversely affect value. Gilding resto tions are common and replacement minor details like leaf tips and other vu nerable parts of finely carved objects a also acceptable. In fact, specialists lo on the reverse side of antique frames



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for evidence of such repairs as a sign that the piece is authentic. (When recarving exceeds about 10 percent, however, value drops.)

The best gilders usually use a water- or oil-gilding process. Each begins by preparing the carved wood with up to ten coats of gesso, a white mixture of water, hide glue, and pulverized chalk. After this dries, the finest details of the design—like veins in leaves—are recarved into this layer (gesso can obscure them). The whole piece is then polished smooth and a layer of bole—an ochre-toned mixture of clay and hide glue—is brushed on. When this dries, the gilding is applied.

Gilding comes in thin sheets, called leaves, of 12- to 24-karat gold. They measure approxi 3⅜ inches square and cost a dollar apiece. To apply ther the water gilding proces prepared surface is re-moi slightly to activate hide The gold leaves are placed the damp surface, then, w agate-tipped burnishing to gilder rubs the surface vigo to bring out the gold's lus is the expertise of the craf that determines the finished A well-burnished piece o wood is not bright and fla varied pressure of the tool gold, and the different deg which part of the surface i nished, give it a subtle an lowed luminosity.







Clockwise from top: Gilding leaves and a sable brush. The leaves are burnished onto a layer of bole with a burnishing tool. Burnishing tools were once tipped with hound's teeth, but now come equipped with agate.

Oil gilding follows the process as water gildin instead of water, an oil-

2 Surprising Lifest

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Hosted by Tanika Ray

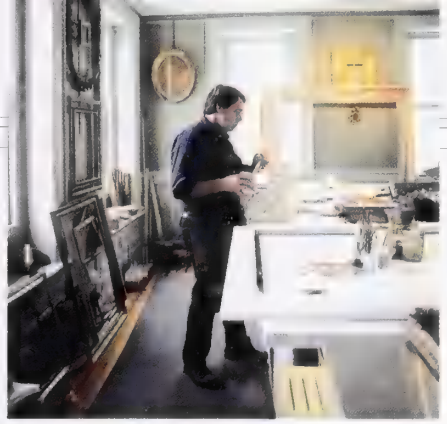




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Coleman at work in his studio.

ıre called size is applied to the pre- carving. Size is soft and cannot rnished, so it is generally less lus- and reflective. Its oil base makes it tter for outdoor use, where water ıg would more quickly succumb midity and rain; building exteri- e always oil-gilded.

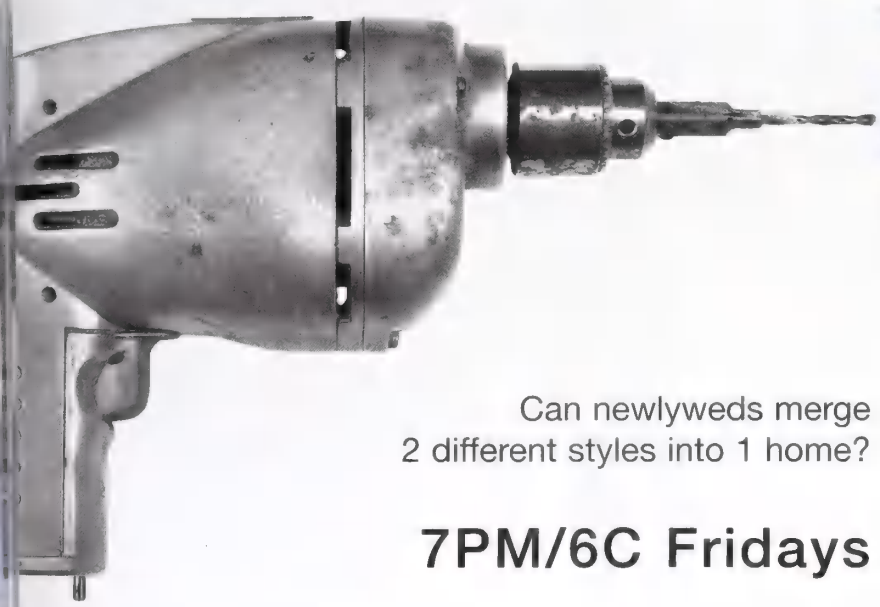
ıce the 18th century, silver leaf so been used as a substitute for Silver leaf is applied in the same with the addition of a final coat- translucent shellac to seal it and nt tarnishing. The technique is ısed in Dutch gilding, in which nge pigment is added to the final c to produce a rich golden color esembles gold leaf at a fraction of st. Most Dutch gilded frames date he early years of the 20th century. er the past 50 years, metal leaf, combines several metals (gold ong them), has become a popular substitute for gold leaf. Collectors can usually spot the larger sheets of metal leaf—about 5½ inches square—by looking for the "lap" lines where sheets overlap each other in the gilded surface. Metal leaf can be produced for about half the cost of gold leaf.

Back in the studio, Coleman carefully unrolls his cases of tools. There are sable brushes, delicate gilder's knives, and his collection of prized agate-mounted burnishers. The tips of these are all different, he explains, to fit the shape of the carving—one for round surfaces like grapes and berries, another for sharper areas, like leaves and icicles, and spear shapes for flat surfaces.

"Gilders used to use hound's teeth in their burnishing tools," he says. "I'm always on the lookout for them—even though I'm told they don't really work better." Hound's teeth aside, gilders still employ the same hide glues, tools, and preparations that have been used for centuries. So while the traffic of the 21st century rumbles beyond the door to Coleman's workroom, inside it, among the carved oak swags, acorns, floral sprays, and Vitruvian scrolls laid out on the worktables, the spirit of another time lives on. ●

*George Read holds monthly three-day seminars in Charleston, South Carolina, covering the basics of buying and selling art and antiques. For information on upcoming programs, call 843-853-0078, or e-mail him at gereadmindspring.com.*


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# Garden Goddess

WRITER: KATHERINE WHITESIDE PORTRAIT: LIZZIE HIM

## The Rugged Rugosa

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'Blanc Double de Coubert' is a semi-double rugosa available from Wayside Gardens. For more details, see Resources

LIKE MOST GARDENERS, I multitask to gain time in my garden, and I expect my plants to be as industrious. Even my roses must earn their space. Long ago, I discovered the rewards of the antique *Rosa rugosa* clan: these darlings look great in the garden and work hard for the money. They require no spraying, no mulching, and no complicated fertilizing and pruning. They're really rugged roses that will knock your clogs off.

Rugosas look and smell fantastic with blooms in white, pink, magenta, red, or yellow that appear in single, semi-double, or double forms. The shrubs grow from two to seven feet tall (depending upon cultivars—see my choices below) and bloom from May until October in my Zone 5 garden. And once you sniff their spicy, rosy scent wafting through your garden, you'll swoon and never grow another scentless rose again. Rugosas *push* that perfume. Famous rosarian Graham Stuart Thomas once noted that rugosas "float their fragrance on the air with the greatest abandon—sometimes more than 100 yards!"

They also have other sterling characteristics. They produce big orange hips, and with continual reblooming (part of the rugosa work ethic), hips and flowers often appear at the same time. Rugosas also boast finely pleated leaves that resist all kinds of mildew and disease and, to boot, turn a gorgeous apricot color in autumn. Such resistance to disease also means you don't have to spray chemicals and ruin that rosy scent.

Rugosas are very hardy (they have been spotted in drawings of Chin gardens dating f A.D. 1000) and m can survive temp tures that dip as as –15°F. The shr tolerate poor soil salt spray, making th an excellent selection seaside gardens.

Since rugosas bloom on old new wood, pruning is entirely u you. You can whack back to t foot-tall stubs every spring wait and create taller sha whenever you like. The caveat is that rugosas h very thorny stems. Don your ous leather gauntlets before pru or prepare to be scratched.

Rugosas can be planted in bor and among ornamental grasses in a wild garden. They make great hedges, and can be used on hills to prevent erosion. The fuzzy thorns add interest to the winter landsc and the colorful hips attract birds. Besides all they accomp outside, a branch or two of rugosa buds look fantastic in sm clear vases; the thorns look bigger in water and trap bub that look like little underwater gems. And those big, l perfumed flowers look great up close.



### WONDERFUL RUGOSAS

'Agnes' (pale yellow); 'Jens Munk' (double pi 'Blanc Double de Coubert' (white, semi-dou 'Alba' (big white single); 'Schneekoppe' (pale lave to white); 'Linda Campbell' (red, extremely ha 'Wild Spice' (especially fragrant white semi-dou 'Wildberry Breeze' (single lavender or pink). ●

### MEET KATHERINE WHITESIDE

This month *House Beautiful* columnist Katherine Whiteside will offer her expert advice for mini garden makeovers at lectures hosted by Smith & Hawken. Look for her on May 20 at the New Canaan, Connecticut, store (203-972-0820) and on May 21 at the Scarsdale, New York, location (914-722-0690). Dates are subject to change; for more details, call stores or log on to www.smithandhawken.com.

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ike your stomach, the lining of your esophagus offers little tection against churning acid. When acid rises into the phagus–even if you feel only a little heartburn–it can eventually r away the lining. This condition is called erosive esophagitis only a doctor can determine if you have it.

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**BRIEF SUMMARY** Before prescribing NEXIUM, please see full Prescribing Information. **INDICATIONS AND USAGE** NEXIUM is indicated for the short-term treatment (4 to 8 weeks) in the healing and symptomatic resolution of diagnostically confirmed erosive esophagitis. **CONTRAINDICATIONS** NEXIUM is contraindicated in patients with known hypersensitivity to any component of the formulation or to substituted benzimidazoles. **PRECAUTIONS** Symptomatic response to therapy with NEXIUM does not preclude the presence of gastric malignancy. Atrophic gastritis has been noted occasionally in gastric corpus biopsies from patients treated long-term with omeprazole, of which NEXIUM is an enantiomer. **Information for Patients** NEXIUM Delayed-Release Capsules should be taken at least one hour before meals. For patients who have difficulty swallowing capsules, one tablespoon of applesauce can be added to an empty bowl and the NEXIUM Delayed-Release Capsule can be opened, and the pellets carefully emptied onto the applesauce. The pellets should be mixed with the applesauce and then swallowed immediately. The applesauce used should not be hot and should be soft enough to be swallowed without chewing. The pellets should not be chewed or crushed. The pellet/applesauce mixture should not be stored for future use. Antacids may be used while taking NEXIUM. **Drug Interactions** Esomeprazole is extensively metabolized in the liver by CYP2C19 and CYP3A4. *In vitro* and *in vivo* studies have shown that esomeprazole is not likely to inhibit CYPs 1A2, 2A6, 2C9, 2D6, 2E1 and 3A4. No clinically relevant interactions with drugs metabolized by these CYP enzymes would be expected. Drug interaction studies have shown that esomeprazole does not have any clinically significant interactions with phenytoin, warfarin, quinidine, clarithromycin or amoxicillin. Post-marketing reports of changes in prothrombin measures have been received among patients on concomitant warfarin and esomeprazole therapy. Increases in INR and prothrombin time may lead to abnormal bleeding and even death. Patients treated with proton pump inhibitors and warfarin concomitantly may need to be monitored for increases in INR and prothrombin time. Esomeprazole may potentially interfere with CYP2C19, the major esomeprazole metabolizing enzyme. Coadministration of esomeprazole 30 mg and diazepam, a CYP2C19 substrate, resulted in a 45% decrease in clearance of diazepam. Increased plasma levels of diazepam were observed 12 hours after dosing and onwards. However, at that time, the plasma levels of diazepam were below the therapeutic interval, and thus this interaction is unlikely to be of clinical relevance. Esomeprazole inhibits gastric acid secretion. Therefore, esomeprazole may interfere with the absorption of drugs where gastric pH is an important determinant of bioavailability (eg, ketoconazole, iron salts and digoxin). Coadministration of oral contraceptives, diazepam, phenytoin, or quinidine did not seem to change the pharmacokinetic profile of esomeprazole. **Carcinogenesis, Mutagenesis, Impairment of Fertility** The carcinogenic potential of esomeprazole was assessed using omeprazole studies. In two 24-month oral carcinogenicity studies in rats, omeprazole at daily doses of 1.7, 3.4, 13.8, 44.0 and 140.8 mg/kg/day (about 0.7 to 57 times the human dose of 20 mg/day expressed on a body surface area basis) produced gastric ECL cell carcinoids in a dose-related manner in both male and female rats; the incidence of this effect was markedly higher in female rats, which had higher blood levels of omeprazole. Gastric carcinoids seldom occur in the untreated rat. In addition, ECL cell hyperplasia was present in all treated groups of both sexes. In one of these studies, female rats were treated with 13.8 mg omeprazole/kg/day (about 5.6 times the human dose on a body surface area basis) for 1 year, then followed for an additional year without the drug. No carcinoids were seen in these rats. An increased incidence of treatment-related ECL cell hyperplasia was observed at the end of 1 year (94% treated vs 10% controls). By the second year the difference between treated and control rats was much smaller (46% vs 26%) but still showed more hyperplasia in the treated group. Gastric adenocarcinoma was seen in one rat (2%). No similar tumor was seen in male or female rats treated for 2 years. For this strain of rat no similar tumor has been noted historically, but a finding involving only one tumor is difficult to interpret. A 78-week mouse carcinogenicity study of omeprazole did not show increased tumor occurrence, but the study was not conclusive. Esomeprazole was negative in the Ames mutation test, in the *in vivo* rat bone marrow cell chromosome aberration test, and the *in vivo* mouse micronucleus test. Esomeprazole, however, was positive in the *in vitro* human lymphocyte chromosome aberration test. Omeprazole was positive in the *in vitro* human lymphocyte chromosome aberration test, the *in vivo* mouse bone marrow cell chromosome aberration test, and the *in vivo* mouse micronucleus test. The potential effects of esomeprazole on fertility and reproductive performance were assessed using omeprazole studies. Omeprazole at oral doses up to 138 mg/kg/day in rats (about 56 times the human dose on a body surface area basis) was found to have no effect on reproductive performance of parental animals. **Pregnancy** *Teratogenic Effects. Pregnancy Category B*—Teratology studies have been performed in rats at oral doses up to 280 mg/kg/day (about 57 times the human dose on a body surface area basis) and in rabbits at oral doses up to 69 mg/kg/day (about 35 times the human dose on a body surface area basis) and have revealed no evidence of impaired fertility or harm to the fetus due to esomeprazole. There are, however, no adequate and well-controlled studies in pregnant women. Because animal reproduction studies are not always predictive of human response, this drug should be used during pregnancy only if clearly needed. Teratology studies conducted with omeprazole in rats at oral doses up to 138 mg/kg/day (about 56 times the human dose on a body surface area basis) and in rabbits at doses up to 69 mg/kg/day (about 56 times the human dose on a body surface area basis) did not disclose any evidence for a teratogenic potential of omeprazole. In rabbits, omeprazole in a dose range of 6.9 to 69.1 mg/kg/day (about 5.5 to 56 times the human dose on a body surface area basis) produced dose-related increases in embryo-lethality, fetal resorptions, and pregnancy disruptions. In rats, dose-related embryo/fetal toxicity and postnatal developmental toxicity were observed in offspring resulting from parents treated with omeprazole at 13.8 to 138.0 mg/kg/day (about 5.6 to 56 times the human doses on a body surface area basis). There are no adequate and well-controlled studies in pregnant women. Sporadic reports have been received of congenital abnormalities occurring in infants born to women who have received omeprazole during pregnancy. **Nursing Mothers** The excretion of esomeprazole in milk has not been studied. However, omeprazole concentrations have been measured in breast milk of a woman following oral administration of 20 mg. Because esomeprazole is likely to be excreted in human milk, because of the potential for serious adverse reactions in nursing infants from esomeprazole, and because of the potential for tumorigenicity shown for omeprazole in rat carcinogenicity studies, a decision should be made whether to discontinue nursing or to discontinue the drug, taking into account the importance of the drug to the mother. **Pediatric Use** Safety and effectiveness in pediatric patients have not been established. **Geriatric Use** Of the total number of patients who received NEXIUM in clinical trials, 778 were 65 to 74 years of age and 124 patients were ≥ 75 years of age. No overall differences in safety and efficacy were observed between the elderly and younger individuals, and other reported clinical experience has not identified differences in responses between the elderly and younger patients, but greater sensitivity of some older individuals cannot be ruled out. **ADVERSE REACTIONS** The safety of NEXIUM was evaluated in over 10,000 patients (aged 18-84 years) in clinical trials worldwide including over 7,400 patients in the United States and over 2,600 patients in Europe and Canada. Over 2,900 patients were treated in long-term studies for up to 6-12 months. In general, NEXIUM was well tolerated in both short- and long-term clinical trials. The safety in the treatment of healing of erosive esophagitis was assessed in four randomized comparative clinical trials, which included 1,240 patients on NEXIUM 20 mg, 2,434 patients on NEXIUM 40 mg, and 3,008 patients on omeprazole 20 mg daily. The most frequently occurring adverse events (≥1%) in all three groups was headache (5.5, 5.0, and 3.8, respectively) and diarrhea (no difference among the three groups). Nausea, flatulence, abdominal pain, constipation, and dry mouth occurred at similar rates among patients taking NEXIUM or omeprazole. Additional adverse events that were reported as possibly or probably related to NEXIUM with an incidence < 1% are listed below by body system: ***Body as a Whole:*** abdomen enlarged, allergic reaction, asthenia, back pain, chest pain, chest pain substernal, facial edema, peripheral edema, hot flushes, fatigue, fever, flu-like disorder, generalized edema, leg edema, malaise, pain, rigors; ***Cardiovascular:*** flushing, hypertension, tachycardia; ***Endocrine:*** goiter; ***Gastrointestinal:*** bowel irregularity, constipation aggravated, dyspepsia, dysphagia, dysplasia GI, epigastric pain, eructation, esophageal disorder, frequent stools, gastroenteritis, GI hemorrhage, GI symptoms not otherwise specified, hiccup, melena, mouth disorder, pharynx disorder, rectal disorder, serum gastrin increased, tongue disorder, tongue edema, ulcerative stomatitis, vomiting; ***Hearing:*** earache, tinnitus; ***Hematologic:*** anemia, anemia hypochromic, cervical lymphoadenopathy, epistaxis, leukocytosis, leukopenia, thrombo-cytopenia; ***Hepatic:*** bilirubinemia, hepatic function abnormal, SGOT increased, SGPT increased; ***Metabolic/Nutritional:*** glycosuria, hyperuricemia, hyponatremia, increased alkaline phosphatase, thirst, vitamin B12 deficiency, weight increase, weight decrease; ***Musculoskeletal:*** arthralgia, arthritis aggravated, arthropathy, cramps, fibromyalgia syndrome, hernia, polymyalgia rheumatica; ***Nervous System/Psychiatric:*** anorexia, apathy, appetite increased, confusion, depression aggravated, dizziness, hypertonia, nervousness, hypoesthesia, impotence, insomnia, migraine, migraine aggravated, paresthesia, sleep disorder, somnolence, tremor, vertigo, visual field defect; ***Reproductive:*** dysmenorrhea, menstrual disorder, vaginitis; ***Respiratory:*** asthma aggravated, coughing, dyspnea, larynx edema, pharyngitis, rhinitis, sinusitis; ***Skin and Appendages:*** acne, angioedema, dermatitis, pruritus, pruritus ani, rash, rash erythematous, rash maculo-papular, skin inflammation, sweating increased, urticaria; ***Special Senses:*** otitis media, parosmia, taste loss, taste perversion; ***Urogenital:*** abnormal urine, albuminuria, cystitis, dysuria, fungal infection, hematuria, micturition frequency, moniliasis, genital moniliasis, polyuria; ***Visual:*** conjunctivitis, vision abnormal. Endoscopic findings that were reported as adverse events include: duodenitis, esophagitis, esophageal stricture, esophageal ulceration, esophageal varices, gastric ulcer, gastritis, hernia, benign polyps or nodules, Barrett's esophagus, and mucosal discoloration. Postmarketing Reports – There have been spontaneous reports of adverse events with postmarketing use of esomeprazole. These reports have included rare cases of anaphylactic reaction. Other adverse events not observed with NEXIUM, but occurring with omeprazole can be found in the omeprazole package insert. **ADVERSE REACTIONS** section. **OVERDOSAGE** A single oral dose of esomeprazole at 510 mg/kg (about 103 times the human dose on a body surface area basis), was lethal to rats. The major signs of acute toxicity were reduced motor activity, changes in respiratory frequency, tremor, ataxia, and intermittent clonic convulsions. There have been some reports of overdosage with esomeprazole. Reports have been received of overdosage with omeprazole in humans. Doses ranged up to 2,400 mg (120 times the usual recommended clinical dose). Manifestations were variable, but included confusion, drowsiness, blurred vision, tachycardia, nausea, diaphoresis, flushing, headache, dry mouth, and other adverse reactions similar to those seen in normal clinical experience (see omeprazole package insert-**ADVERSE REACTIONS**). No specific antidote for esomeprazole is known. Since esomeprazole is extensively protein bound, it is not expected to be removed by dialysis. In the event of overdosage, treatment should be symptomatic and supportive. As with the management of any overdose, the possibility of multiple drug ingestion should be considered. Induction of emesis is not recommended for treatment of any drug overdose. A certified Regional Poison Control Center should be contacted. Telephone numbers are listed in the Physicians' Desk Reference (PDR) or local telephone book.

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Jane Seymour gets caught reading.

# Market Report

PHOTOGRAPHER: MARCO RICCA PRODUCER: CAROLYN SOLLIS

## Swedish Redux

**Stockholm designers offer a fresh and charming line of refinished semi-antiques from their homeland**



NOW ON VIEW at Profiles, a Ne showroom, is a constantly changing tion of Scandinavian furnishings b to American decorators and their by a new company called Home ish Home. The objects are neither antiques from the time of the F phile King Gustav nor newly mill tory products. Helena Rääf and S Heimdal's company seeks out rep tions of 18th- and 19th-century fu from the first half of the 20th ce repairs and refurbishes them, and them across the ocean by the co load. Although there are sets of most of the small tables and storage are one of a kind. Accessories in t include mirrors, china, candlestick pillows in vintage fabrics.



Above: Helena Rääf, interior desig and author (left) with her partner Suzanne Heimdal, also a designer a a former dealer in textiles. Left: An armoire in the Gustavian style with gray wash finish is filled with quilts pillows, some in early-20th-century materials. Gustavian fauteuils, whic Nordic versions of Louis XVI design wear velvet upholstery. The gilded clock has a sunburst detail.


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BY NATURAL WICKER

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## Lifetime

Make over your night with Lifetime on April 9! Beginning at 7M/5C, watch what happens when best friends make each other over on Head 2 Toe! Then stay tuned for Merge at 8M/ 6C to see if it's possible for newlyweds to merge 2 different styles into 1 home.

Lifetime Television for Women

Merge

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## Giants of Design

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The Fifth Annual Giants of Design Ceremony will take place on May 13, 2004, at Cipriani 42nd Street in New York City. Check next month's House Beautiful to see who has been named one of this year's prestigious Giants of Design!

Giants of Design tickets are $600 and benefit The New York School of Interior Design. If you'd like to receive an invitation, please call 212-903-5123.

## Jones New York Collection

Join Jones New York Collection as we celebrate Mother's Day with an exclusive Garden Goddess event. House Beautiful's own Garden Goddess, Katherine Whiteside, will be on hand to share her secrets for looking and feeling like a Garden Goddess featuring looks from Jones New York Collection. She will also offer gardening tips from her best selling books. *Receive a strand of JNY pearls with any $100 Jones New York Collection purchase.

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Time: 3:00 pm

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JONES NEW YORK COLLECTION

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Visit **OnlyInHouseBeautiful.com**—House Beautiful's newly relaunched promotional website—the only place to find the latest updates on special events, opportunities and more!



Left: Out of the traditional Swedish textile vocabulary of checks, stripes toiles, and florals comes the crisp material on a pair of 1905 dining ch refinished in a gray wash. Pillows sh how the Swedes combine a fancy sl fabric with a plain ticking or stripe underneath. Below left: A perfect breakfast-room pedestal table has two short drop leaves. Tureen lids c the wall are sold as a set. Below rig A Rococo-style table from the 193( gained a faux-slate top and a gilde bouquet where the stretchers meet more details, see Resources. ■



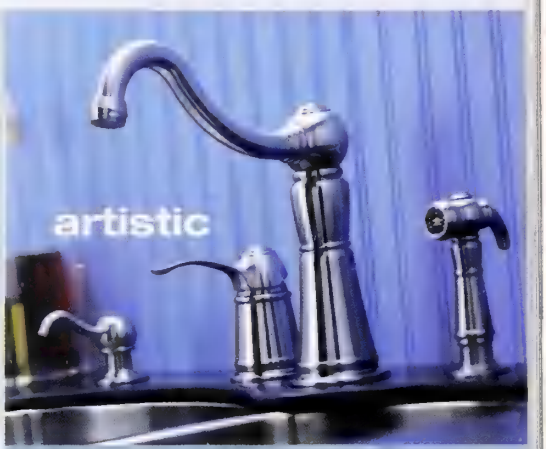







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WRITER: DANA MICU

# Family Dynamic

## Furniture designer George Nakashima's legacy lives on through his daughter Mira



"DAD'S FURNITURE was all about the wood," says designer Mira Nakashima of her father, the legendary Japanese-American craftsman George Nakashima. "He rebelled against modern technology and its dehumanizing effects. He believed that wood has a soul, and spoke often of giving second life to a tree through his furniture designs. Many of his clients have remarked on the calming effect his furniture has in their homes." The life and work of George Nakashima (1905–1990) is the subject of her recent book, *Nature, Form, and Spirit* (Abrams).

As an architect, designer, and craftsman, George Nakashima's creativity was rooted in a reverence for nature. He viewed his work as a divine calling, according to his daughter. A descendant of samurai, the traditional warrior class of feudal Japan, Nakashima was a self-proclaimed Hindu, Christian, Zen Buddhist, and Shaker, drawing inspiration from all these sources.

George Nakashima's creativity was rooted in a reverence for nature

Nakashima's free-form tables, chairs, and benches—hand-hewn of cherry, black walnut, burl maple, and other richly grained woods—are also a reflection of his complex character. In her book, Mira Nakashima recalls her father's "yin aura of peace and serenity" combined with the "yang of highly disciplined authoritarianism." >





Above: George Nakashima and his daughter and artistic heir, Mira, during a childhood lesson in the use of hand tools. The keeper of the flame and an architect herself, Nakashima recently published a book about her father's life and work. Top: The designer's monumental Peace A of 1986 resides in The Cathedral of St. John the Divine in New York. Flitches (longitudinal log slices) trimmed only of the outer bark made the signature George Nakashima table top. Below: The Long Chair with woven back and seat was a 1947 design.

# ...o to 6 months' relief of ...teoarthritis knee pain?

# Hello SYNVISC!

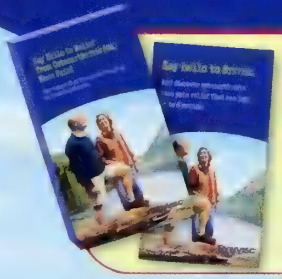
**SYNVISC can provide up to 6 months of pill-free osteoarthritis (OA) knee pain relief.**

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With SYNVISC, you may find that you're able to return to the level of activity you had before OA knee pain got in the way.

- **No pills to take**
- **FDA approved**
- **Used in more than 1.6 million knees in the U.S.A.**





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Call toll-free **1–800–351–7930** for a video, a booklet, and a list of doctors in your area who provide SYNVISC.

***Speak to a knee pain specialist... or ask your doctor for a referral.***

**SYNVISC®**
HYLAN G-F 20

...ent with SYNVISC may not eliminate the need for ...OA medicines.

...SC is indicated for the treatment of pain in osteo-...s (OA) of the knee in patients who have failed to ...d adequately to conservative nonpharmacologic ... and simple analgesics, e.g., acetaminophen.

...C is generally well tolerated; however, it may not ...or everyone. The most commonly reported side ...were temporary pain, swelling, and/or fluid accu-...n in the injected knee. If fluid accumulation is large or painful, call your doctor. Other side effects, such as rash, have been reported rarely. Before you begin your treatment with SYNVISC, advise your doctor if you are allergic to products from birds, such as feathers, eggs, or poultry, or if your leg is swollen or infected. You should avoid strenuous or prolonged weight-bearing activities after treatment. Talk to your doctor before resuming these activities. The safety and effectiveness of SYNVISC in children or in women who are pregnant or breast-feeding have not been tested. It is not known whether SYNVISC is passed into breast milk.

...C therapy is eligible for reimbursement by most medical plans; please see next page.

**...see additional Important Patient Information on the next page.**

us.synvisc.com

# SAY HELLO TO RELIEF FROM OSTEOARTHRITIS KNEE PAIN.

SYNVISC®
HYLAN G-F 20

## PATIENT INFORMATION

Be sure to read the following important information carefully. This information does not take the place of your doctor's advice. If you do not understand this information or want to know more, ask your doctor.

**WHAT IS SYNVISC?**

Synvisc is a gel-like mixture that is made up of hylan A fluid, hylan B gel, and salt water. Hylan A and hylan B are made from a substance called hyaluronan (pronounced hye-a-loo-ROE-nan), also known as sodium hyaluronate that comes from chicken combs. This is a natural substance found in the body and is present in very high amounts in joints. The body's own hyaluronan acts like a lubricant and a shock absorber in the joint and is needed for the joint to work properly. Osteoarthritis (pronounced os-TE-o-ar-THRI-tis) (OA) is a type of arthritis that involves the wearing down of cartilage (the protective covering on the ends of your bones). In OA, there may not be enough hyaluronan, and there may be a decrease in the quality of the hyaluronan in the joint. Synvisc comes in syringes containing 2 mL (half a teaspoon) of product. Synvisc is injected directly into your knee.

**WHAT IS SYNVISC USED FOR?**

Synvisc is used to relieve knee pain due to OA. It is used for patients who do not get enough relief from simple painkillers, such as acetaminophen, or from exercise and physical therapy.

**WHAT ARE THE BENEFITS OF SYNVISC?**

Two medical studies involving a total of 132 patients were done in Germany. The patients in these studies were at least 40 years old and had knee pain due to OA. The patients were placed in one of two groups. One group was given an injection of Synvisc into one or both knees once a week for three weeks. The second group was given an injection of salt water once a week for three weeks. As part of the study, knee joint pain was measured for 26 weeks. Also, patients and doctors were asked to judge the success of the treatment for 26 weeks. Patients with OA knee pain, who did not get pain relief with other medicines, got pain relief with Synvisc. The patients given Synvisc had more pain relief than the patients given salt water. Some patients started to feel pain relief after the first week of Synvisc treatment. The most pain relief and the greatest amount of treatment success was seen 8 to 12 weeks after Synvisc treatment started.

A medical study done in the United States involved 90 patients. The patients were at least 40 years old and had knee pain due to OA. Patients were placed into one of two groups. One group was given Synvisc once a week for three weeks. The second group had a needle inserted into the knee to have any fluid removed (this procedure is called arthrocentesis [pronounced AR-thro-sen-TE-sis]) once a week for three weeks. Patients improved after Synvisc treatment, but not more than patients who had arthrocentesis. This study was different from the German studies because the last time the two groups were compared was only two weeks after the last Synvisc injection. The study was also different in other ways, including length of time that patients had to stop taking medicines before they could start treatment. The length of time patients had to stop taking medicines was two weeks in the German studies and four weeks in the U.S. study.

**WHAT OTHER TREATMENTS ARE AVAILABLE FOR OA?**

If you have OA, there are other things you can do besides getting Synvisc. These include:

**Non-drug treatments**

- avoiding activities that cause knee pain
- exercise
- physical therapy
- removal of excess fluid from your knee

**Drug therapy**

- pain relievers such as acetaminophen and narcotics
- drugs that reduce inflammation (signs of inflammation are swelling, pain or redness), such as aspirin and other nonsteroidal anti-inflammatory drugs (NSAIDs) such as ibuprofen and naproxen
- steroids that are injected directly into your knee

**ARE THERE ANY REASONS WHY YOU SHOULD NOT RECEIVE SYNVISC?**

- You should not get this product if you have had any allergic reaction before to Synvisc or hyaluronan products. Signs of an allergic reaction may include swelling of your face, tongue, or throat; difficulty breathing or swallowing; shortness of breath; wheezing; chest pain; a tightness in your throat; sleepiness; rash; itching; hives; flushing; and/or fever. You should call your doctor immediately if you develop any of these signs of an allergic reaction.
- You should not be given Synvisc if you have a knee joint infection or skin diseases or infections around the area where the injection will be given. Talk to your doctor if you have any questions about this information.

**THINGS YOU SHOULD KNOW ABOUT SYNVISC:**

- Synvisc is only for injection into the knee, performed by a doctor or other qualified health care professional.
- Tell your doctor if you are allergic to products from birds such as feathers, eggs, and poultry.
- The packaging of this product contains dry natural rubber latex.
- After you receive the injection, you may need to avoid activities such as jogging, tennis, heavy lifting, or standing for a long time.
- Synvisc has not been tested in pregnant women, or women who are nursing. You should tell your doctor if you think you are pregnant, or if you are nursing a child.
- The safety and effectiveness of Synvisc have not been tested in children.

**POSSIBLE SIDE EFFECTS:**

- The side effects (also called reactions) sometimes seen when Synvisc is injected into the knee as a first or repeat set of injections were pain, swelling, heat, redness, and/or fluid build-up around the knee. These reactions were generally mild and did not last long, but sometimes fluid accumulation was considerable and painful; cases where the swelling is extensive and painful should be discussed with your doctor. The reactions seemed to occur more often when Synvisc was injected into the knee as a repeat set of injections than when Synvisc wa as a first set of injections.
- These reactions were generally treated by giving pain reliever mouth such as acetaminophen or by giving NSAIDs by mouth tions of steroids, or by removing fluid from the knee joint. Patie rarely undergone arthroscopy (a surgical inspection of the kn and other medical procedures.
- Rare cases of knee joint infection have been reported after S injections.
- Rashes, hives and itching have been seen in patients after Synvi treatment. Before you are given Synvisc, tell your doctor if some this has ever happened to you after receiving an injection of Syn other hyaluronan products.
- Other less common side effects have been: muscle pain/cram and/or swelling of your face, fast heartbeat, nausea (or feeling i stomach), dizziness, fever, chills, headache, difficulty breathin in your arms and/or legs, prickly feeling of your skin, and in a low number of platelets in the blood (platelets are a type o that are needed to help clot your blood when you are cut or
- If any of the above symptoms or signs appear after you are Synvisc, or if you have any other problems, you should call your

**HOW IS SYNVISC GIVEN?**

Your doctor will give you your injection of Synvisc (2mL) into your k a week, for a total of three injections.

**DISTRIBUTED BY:**

Wyeth-Ayerst Pharmaceuticals
Philadelphia, Pennsylvania 19101
Telephone: 1-800-99-WYETH

**DEVELOPED AND MANUFACTURED BY:**

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1125 Pleasant View Terrace
Ridgefield, New Jersey 07657

**HOW DO I GET MORE INFORMATION ABOUT SYNVISC?**

If you have any questions or would like to find out more abou you may call Wyeth-Ayerst Pharmaceuticals, at 1-800-99-WY

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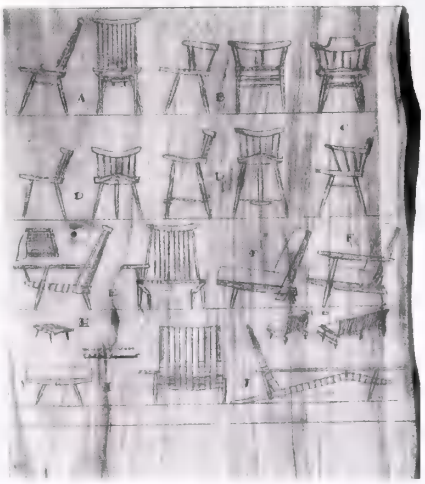
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# Design

In her writing she refers to "the soft, feminine lines of natural wood contours carefully trimmed and shaped to gently speak their message, and the stronger, masculine supports minimized, mercilessly cut, fit and drilled, often of cracked, overstressed and imperfect planks, and joined to each other . . . [in] an integrated whole."

Mira Nakashima, who collaborated with her father for two decades until his death, continues to produce Nakashima's original designs, as well as her own handcrafted furniture, at the Nakashima Studio in New Hope, Pennsylvania. The studio is part of a group



The 1955 catalog of Nakashima furniture was illustrated with his pencil drawings on a wood plank.

of modernist, Japanese-inspired b ings her father designed in a lush ested setting.

"His were big footsteps to fill I felt an obligation to continue I work," says Mira, a Harvard-tra architect and mother of four. "Wh died, we had stacks of wood that ne a home and craftsmen who had trained. I have tried to maintain the quality craftsmanship, and it's alw thrill when clients appreciate this."

Mira Nakashima says she also s to preserve her father's legacy thr her own work. Their furniture sh similar aesthetic with its emphas





ve left: Mira Nakashima, center, with
eagues. Above right:George Nakashima
ng his flitches, where customers often
se their own wood.

dcraftsmanship, simplicity of design, use of humble materials—but Mira ashima has charted her own territory, ntaining a delicate balance between inuity and change.

ays Robert Aibel of Philadelphia's derne Gallery, one of the largest rces of vintage Nakashima pieces, orge Nakashima's furniture is unique rs juxtaposition of nature and archi- ure and Eastern and Western aesthet- Notwithstanding her father's obvious uence, Mira's furniture has a more lernist, architectonic look."

t wasn't until after her father died that Nakashima says she had the freedom to te her own designs: "As his understudy sn't allowed to voice many opinions, that was tough. He was strong-willed had a fiery temperament." Yet there was r any question that Mira Nakashima ld one day find the same calling as father. She remembers following around his workshop as a child, pound- nails into lumber and learning how to a hand drill. "He was like a Zen mas- He thought that talking too much hin- d one's artistic ability. So I learned by rving. The inspiration for my furniture es from the wood itself, like it did for He taught me how to look at a log, to cut it and how to create something tiful from it. That was one of his great- ifts to me." ●




WRITER: CHRISTINE PITTEL PHOTOGRAPHER: ERIC PIASECKI PRODUCER: ELAINE WRIGHT

# Cottage Industry

## Two weeks of concentrated work—and a lot of white paint—transformed an eyesore into a light and airy Maine retreat



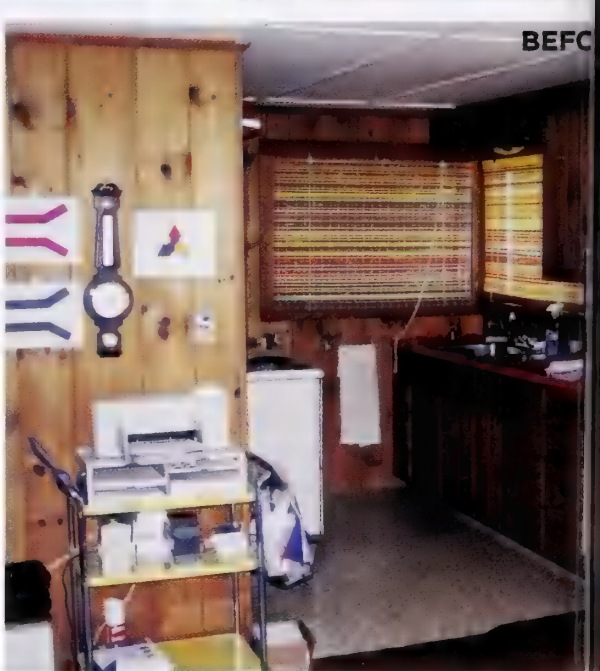

Once the dropped ceili was removed and all th dark wood was painted white, the room becam brighter and seemed tw as large. A whimsical chandelier—on a dimme a little evening atmosph adds an unexpected gr note to a very straightf kitchen.

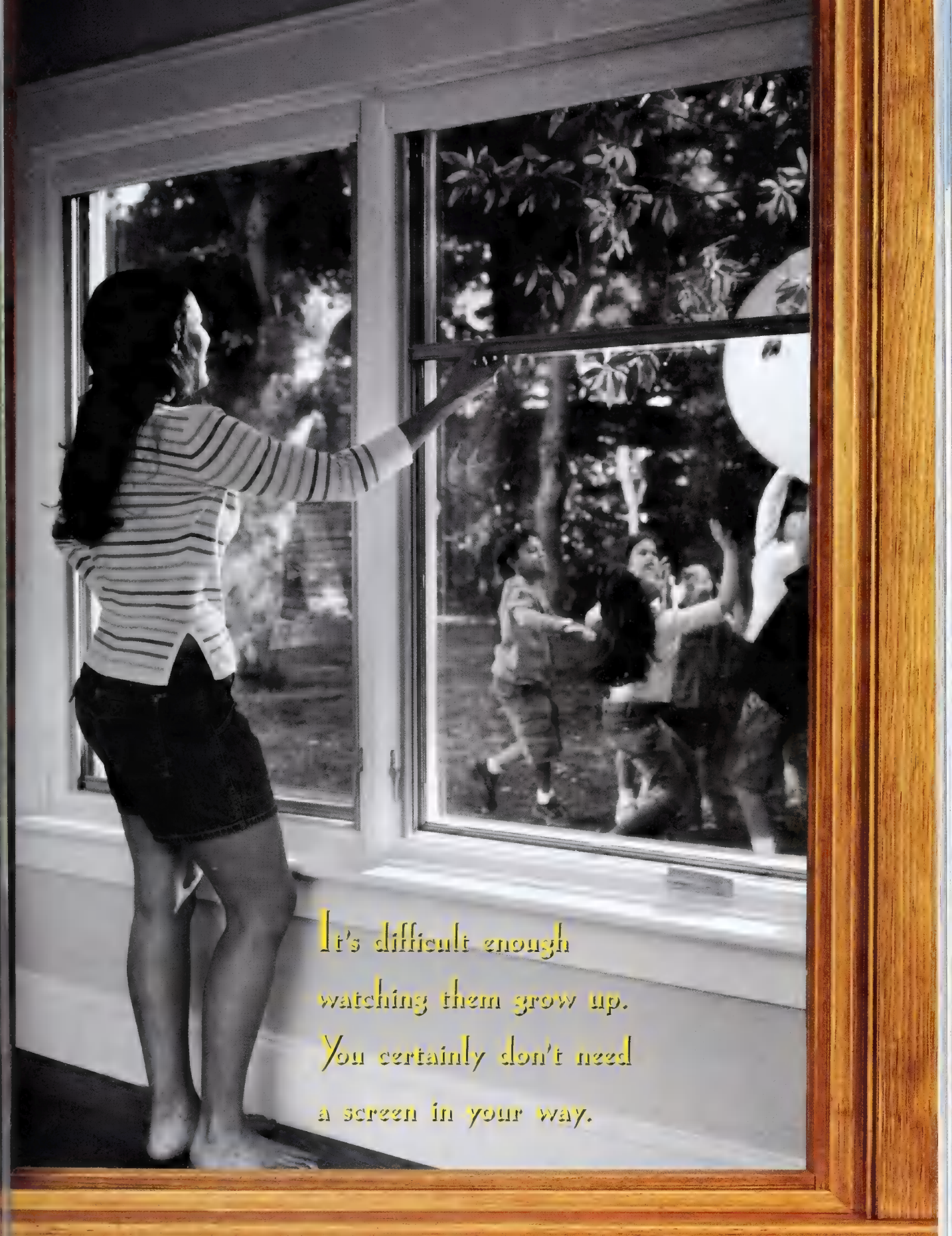
Undistinguished cabine got a quick face-lift wit a coat of fresh white pa Changing the hardware worked wonders—Pat found the hand-painte ceramic knobs at Pier 1 Imports.

The worn floorboards painted a soft shade of celadon green and ther covered with a sisal rug strong enough to stanc to the sand and dirt tha invariably tracked into summer house. A chee border picks up the rec cushions and counterto

MY HUSBAND TOOK ME TO MAINE on our honeymoon and it was a magnet that just kept pulling me back," says Pat Young, who lives in South Carolina where she runs an agency that matches clients with portrait painters. After years of renting summer houses in the same Maine coastal town with her husband—and then on her own after his death—she finally called a real estate agent. "I'm 75 years old and having a little place of my own in Maine was always my dream," Young says. As soon as she glimpsed this cottage on a cove, just around the corner from the ocean, her mind was made up. "I didn't care if I had to live in a tree or a box because the view was so breathtaking."

Actually, a box was basically what she bought. The cottage was dark and cramped—"no bigger than a minute"—with two tiny bedrooms, one bath, and a combined living room/kitchen. Yet Young was unfazed by its sad condition. "I have no design credentials whatsoever, but I've got a fairly good eye," she says. "After years of moving from one military post to >






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It's not necessary to invest in expensive art—especially for a house that will be closed up half the year. Pat Young bought this plain wooden mirror on sale and then got out her glue gun and decorated it with seashells.

Curtain-lining fabric, at about $3 a yard, makes sturdy wash-and-wear slipcovers for the sofa. Young used the same fabric for the curtains, stitching bright red seam binding along the bottom edges.

Who needs another dull, boring coffee table? It's much more fun to improvise. Young took two wooden benches and put them together.






Makeover

another with my husband, who was a West Point cadet when we met, I've learned to be inventive." That was lucky, because her budget was tight and she had only two weeks to do the renovation before the water was turned off for the winter. A local contractor took out the dropped ceilings and put in a few skylights, including one right over her bed so she could look up from her pillow and see the stars. He knocked down an awkward wall that jutted into the living room and found more storage by constructing the window seat she'd always wanted. With the rooms open all the way to the roof and everyt painted white, the house seeme expand exponentially.

Furnishings were pulled toge on a shoestring. Young did mo her shopping at Pier 1 Imports sat down at her sewing machin whip up the upholstery. She cut grommets off inexpensive Indian ton shower curtains to make cush for the wicker chairs and turned orful napkins into throw pill "Twig by twig, I was creating my nest," she says proudly. "It just sh what can happen when you go ou a limb and dare to do things. ●

## HB HINTS

- Start with a neutral canvas and add color with accessories. It's easier to change throw pillows than repaint walls when you tire of the old palette.
- In a small space, pick only one or two accent colors and don't clutter the rooms with furniture. You can always add more later.
- Give rooms a signature by bringing in things that have meaning for you. Even the humblest object—a wire basket, a birdcage—looks interesting if you collect a few and group them together.
- If you love nature, express it. Plants and fresh flowers give life to a room.
- Try framing a map of the area for instant art—and easy reference for weekend guests.



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WRITER: MARIO LÓPEZ-CORDERO PHOTOGRAPHER: FERNANDO BENGOECHEA PRODUCER: SENGA MORTI

# ...Decorate a Guest Room

## You don't have to be Ian Schrager to roll out the red carpet



This guest room is well poised to receive a visitor, from the fruit-filled bowl and telephone convenient to the bedside to the current crop of Assouline titles stacked on the writing desk. The tea set is by Porthault, as is the bedcover. Linens and throw are from Léron. The tray is from Crate & Barrel.

"APPLY THE SAME ATTENTION to comfort and detail to a guest room that you would to the rest of the house," counsels Albert Hadley, who decorated this Manhattan space. "Since it's not used day to day you can be a little more imaginative, but don't go to extremes." Reserve the acid-green moiré and animal prints for another place and concentrate your efforts on plush textiles in restful neutral shades. Keep patterns well short of frenetic, and stock the suite with all the accoutrements guests would have at home (and may have forgotten to bring). Thread counts should be high, reading light ample, and drawer and closet space plentiful. And lest your hospitality be mistaken for the generic charm of some chain hotel, include enough personal touches—fresh flowers, lavender sachets between the sheets, a custom selection of books lining the shelves—to make any traveler feel pampered and at home. >

### TIPS

- Keep a light throw at the foot of the bed, an extra blankets in the closet.
- Most designers consider a writing table—an plenty of pens, paper, and envelopes—esse
- Provide bedroom slippers and robes—creat comforts a traveler is loath to pack.
- On hand should also be a newsstand-fresh selection of magazines, tailored to the inter of your visitors.

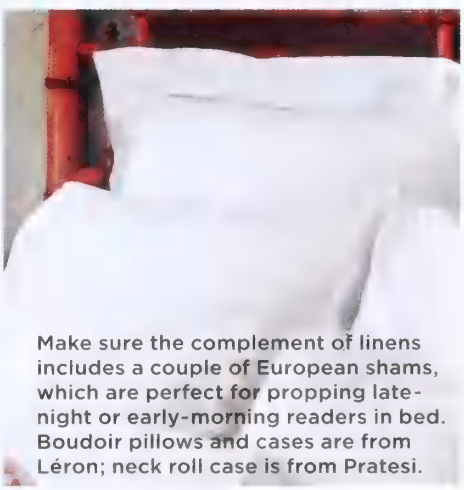
writing desk doubles as a bedside
le, which, along with the bright lamp,
guest room essentials. A carafe of
er and glass is also thoughtful. The
er-and-wicker serving pitcher is by
through Bergdorf Goodman.







ush armchair provides an
native reading spot to the bed;
equipped with a swing-arm
for additional ease. The faux-
boo washstand is filled with
igh reading material to weather
the severest case of insomnia.
slippers are from Loro Piana,
ugh Bergdorf Goodman.
nore details, see Resources.



Make sure the complement of linens includes a couple of European shams, which are perfect for propping late-night or early-morning readers in bed. Boudoir pillows and cases are from Léron; neck roll case is from Pratesi.

## TIPS

- A guest room is not used as often as other areas in the house—keep mustiness at bay with scented candles and sachets.
- If the room is equipped with a sound system, don't forget to provide the tunes.
- Jet lag is often accompanied by hunger. A bowl of fresh fruit is appropriate for most tastes and diets.
- Everyone has gone on vacation and forgotten a toothbrush; stock the bathroom with extra toiletries. ●




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# Long Weekend

PRODUCERS: DORETTA SPERDUTO AND SAMANTHA EMMERI

## Secret Spots

**Top designers tell *House Beautiful* about special places they go to get far from the madding crowd, or simply to wind down after a tough week**

### EMILY SUMMERS DALLAS, TX

We go to a resort called Las Ventanas in **Los Cabos, Mexico** (pictured) and I love it. It has consistently perfect weather, with beautiful interiors that are completely indigenous to the region. Its beautiful design is perfectly suited to the landscape.



### MICHAEL SMITH LOS ANGELES, CA

There are two good walking streets here in **L.A.**, a city where people rarely walk. One is Abbot Kinney Boulevard, where I stop for lunch at Axe (pictured); the other is Beverly Boulevard, where I stop at Cafe Tartine.



### ▼ BIGGS POWELL MEMPHIS, TN

The Point resort on **Saranac Lake** in upstate New York (belo is my favorite spot for a getaway. I've only been there once, it's difficult to reach, but to me it's the most comfortable an altogether luxurious of destinations. It's small, intimate, and The food is superb and the staff makes you feel at home. No is ever the least bit stuffy.

### NANCY BRAITHWAITE ATLANTA, GA

My favorite hideaway is our cottage on the beach in **Johns Island, South Carolina**. The flight is quick, all my stuff is there, and I can begin to relax the moment the door opens. There are always great fresh vegetables and fish—everything is so close! Beach watching and shell picking are fabulous!

### ALESSANDRA BRANCA CHICAGO, IL

Roma! It is the place where I can immerse myself in history and beauty in everything I see and everywhere I go. **Rome** is grandiose and simple all at once. It exalts and humbles you at the same time. What could be better?

### SHEILA BRIDGES NEW YORK, NY

I love being atop my quarter horse, Red, riding the trails in **Columbia County** in upstate New York. We go on long rides in the woods on the weekends, which are very relaxing. It's amazing what you can see on horseback that you don't see riding in a car, on a bike, or even on foot. It doesn't matter how busy a week I've had, riding is one of those activities that really puts my mind at ease. >






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# Long Weekend

**KERRY LOYCE, LOS ANGELES, CA**

My woodland cabin in **Forest Falls, CA**—with its 1930s river stone fireplace, wide pine board floors, and log rafters—is my escape. Dwarfed beneath towering pines, set far back from the road and surrounded by the national forest, my cabin makes me feel remote and happy. I look forward to my primal fire-starting ritual, to the celebration of seasons, the family dog procession at the Fourth of July parade, and the pleasure of cooking for friends and family.

▼ **JEAN LARETTE, SAN FRANCISCO, CA**

One of my favorite weekend hideaways is the Meadowood resort (below) in **St. Helena, CA**. The rooms are beautifully appointed with big comforters, soft robes, and a fabulous room service menu. There's lots of wood for your stone fireplace in the winter and a cool breeze off the balconies in the summer.





▲ **SARA BENGUR, NEW YORK, NY**

My favorite place is Ikal del Mar (above), a spa in **Playa d Carmen, Mexico**, on the Mayan Riviera. Each guest has a villa beautifully designed with local woods and materials. The beach and pool are incredible, and the spa treatmen are dreamy. I feel really pampered there.

**FRANK BOOTH, BOSTON, MA**

L'Hotel in **Paris** is intimate and cozy and tucked back on a little side street that most cab drivers have a tough time finding. Its Saint Germain location is perfect for exploring the Left Bank's antiques shops, art galleries, clothing stores, and little cafes. Even though the hotel is tiny, it is *très chic*; it was decorated by Jacques Garcia. There is a little plunge pool built into the basement and a circular seven-story open rotunda. Oscar Wilde lived and died there. I would recommend staying in the top-floor suite. My wife and I think of it as a home away from home.

**GRACIELA RUTKOWSKI, SEATTLE, WA**

We like to go out to enjoy a truly decadent meal at Rover's restaurant in **Seattle**. Otherwise, we love to cook and a have a few couples over for an evening of good food and great wine, preferably outside. Good weather is limited, so we try to take advantage of it as much as possible.

**ROBERT COUTURIER, NEW YORK, NY**

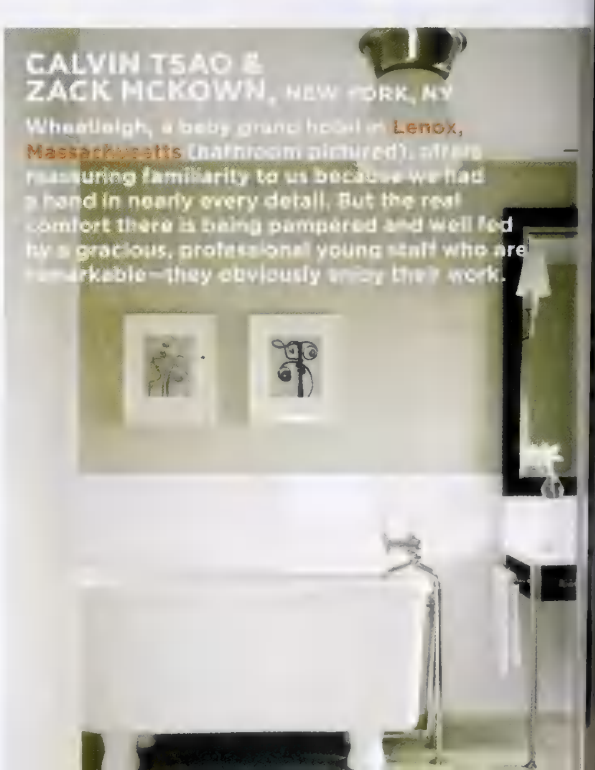
I escape to my country house in **South Kent, Connecticut**, because aesthetically, it has everything that pleases me. My companion is there, my dogs are there, my favorite artwork is there, and it's surrounded by nature. I feel that the house is truly my home, my private paradise.

**MARK WESTON, NEW YORK, NY**

My outdoor shower at my home in **Los Angeles** is one of my favorite places to unwind. My indoor shower has a door that connects to the outside garden path, where there is an outdoor shower and room for a massage table. The path leads to my garden and pool, designed by landscape architect Mario Nievera. ●

**CALVIN TSAO & ZACK MCKOWN, NEW YORK, NY**

Wheatleigh, a baby grand hotel in **Lenox, Massachusetts** (bathroom pictured), offers reassuring familiarity to us because we had a hand in nearly every detail. But the real comfort there is being pampered and well fed by a gracious, professional young staff who are remarkable—they obviously enjoy their work.





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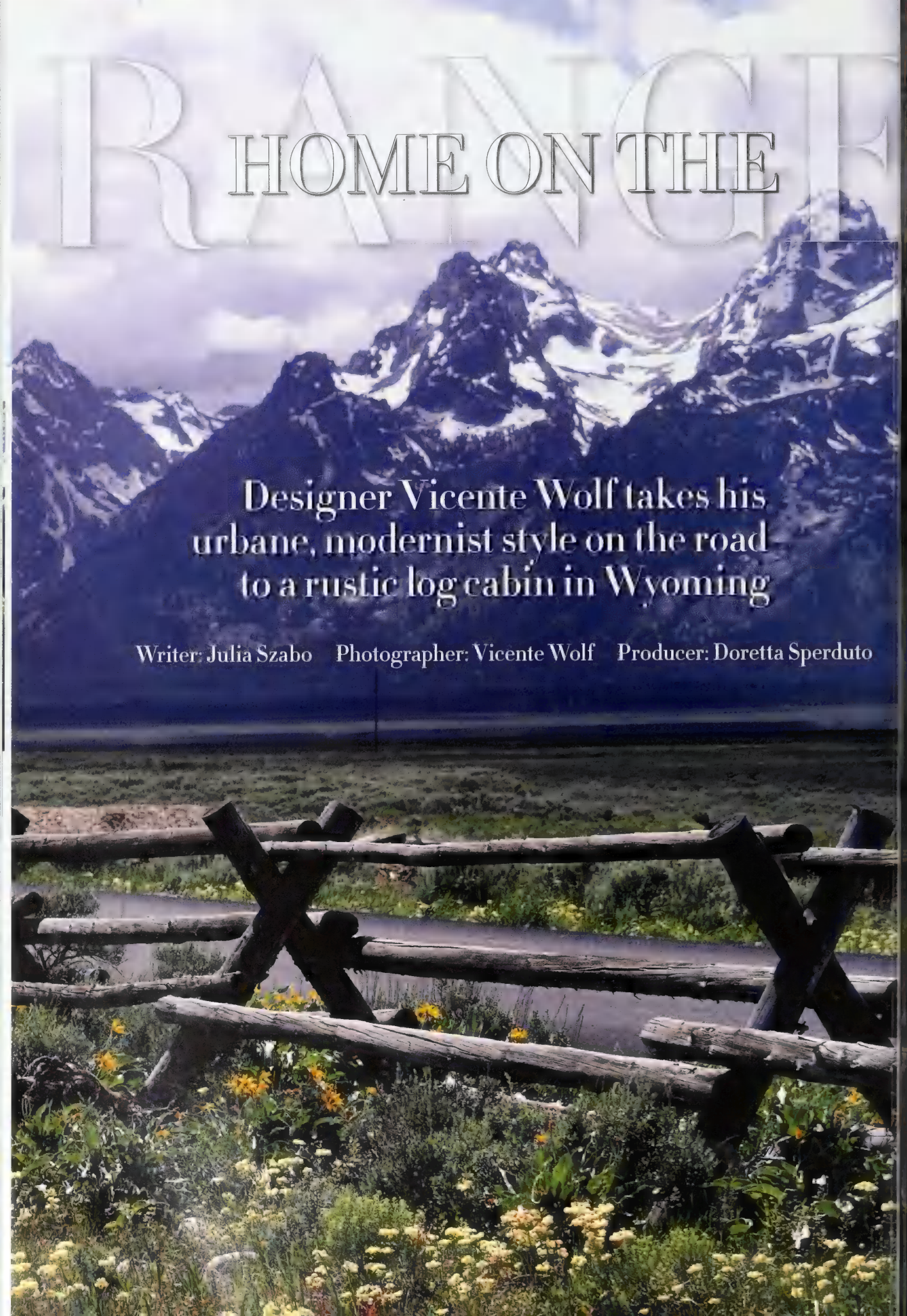

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# HOME ON THE RANGE



## Designer Vicente Wolf takes his urbane, modernist style on the road to a rustic log cabin in Wyoming

Writer: Julia Szabo  Photographer: Vicente Wolf  Producer: Doretta Sperduto



page: In the foyer, an old Filipino wheel stands tall amid
clectic collection of objects on a table that designer
nte Wolf fashioned from industrial bases and a slab of
d. Opposite: The glorious view of the Grand Tetons inspired
to create "an equally expansive indoor environment that
s comfort, warmth, and an open sense of space."





E VERY IDEA OF Vicente Wolf—
tall, movie-star-handsome New
k designer known for his elegantly
ointed city apartments—doing a
cabin called Lost Creek Ranch in a
oming valley sounds like an amusing
mise for a reality television show.
But the truth is that the simple rustic
isn't that far removed from Wolf's
yday vernacular: spaces that are at
e expansive and intimate, with a
e of personal history gleaned from
verse collection of objects and fur-
ings. As such, the notion of Wolf in
oming is not so far-fetched after all.
When the clients came to me, I told
n I didn't want to approach this project the way most typical log
ns get approached, with plaids, antler chandeliers, and Indian
kets. That's a formula," says Wolf.
sk anyone familiar with the work of this dynamic designer, who
urages looking at spaces with new eyes in his recent book, *Learn-
o See* (Artisan), and whose own visual talents extend to his love
notography (Wolf took all the pictures on these pages), and they
tell you: formula is not what he does.
I doubt very much that when the settlers came across they came
antler chandeliers," he says. "They've become clichés. So I told
lients I would strive to create an environment that had a much
e eclectic sense to it, but within the confines of the log cabin." The
animal horns to be found in this house are a pair of deer antlers
hed on a shelf over the kitchen sink and another pair under a
l table on the upstairs landing.
aking a cue from his well-traveled clients, he incorporated
ents from all over the world: an 18th-century Chinese cabi-
a 19th-century Moghul painting on glass, a colonial table
Senegal, an Italian marble ball. "Today, the same per-
who summers in the Grand Tetons is also in Belize, and

Above: A stunning view backs up the sofa and a grouping of Bielecky Bros. wicker chairs stained deep brown to ground them against the light wood of the log walls. Opposite: The monumental freestanding living room fireplace made of local river rocks is accented by a mantel that's a sculptural piece of found timber. The chairs and tufted ottoman, all Wolf designs, are upholstered in a brown chenille.





in Italy, and on Long Island," Wolf points out. "These are people who travel a lot, all over the world, so I tried to bring in a little bit of all different parts of the globe."

Wolf was clearly inspired by the monumental natural setting. Leather, wood, stone—the primal elements of this elegant decor—conspire to bring the outdoors in beautifully. "What's interesting is that all the fabrics and materials have a sense of texture to them, which ties to the environment outside," Wolf explains. "They give a very luxurious sense to the space while still being natural and not at all 'big town.' When you look outside, you get the sense of being *in* the mountains," he adds. "I felt it was important to create an environment that didn't stray from the emotion and drama of the region, yet still gave comfort and

ve: On the other side of the standing fireplace, an oversize e paper shade hangs over a black nica dining table surrounded by er chairs. Right: The open kitchen ures steel cabinetry. "My sense that it was redundant to put wood nets against wood walls," says Wolf. kitchen island is a colonial-style ogany table imported from Africa. posite: The intriguing centerpiece ndles and Ethiopian headrests is nged on a scalloped marble dish India.

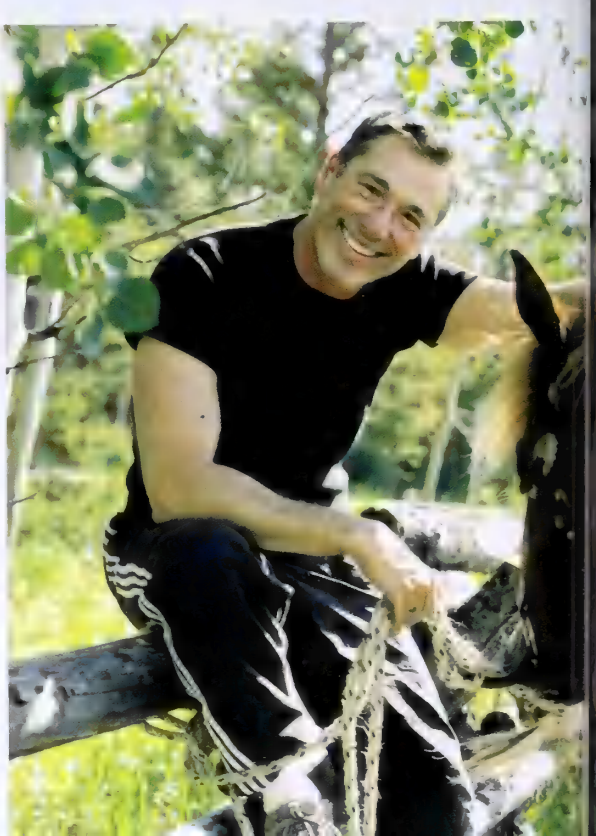


This view: For the sitting area on the upstairs landing between the two bedrooms, Wolf created an industrial-strength balcony railing of steel rods and tension wire "to keep the space visually open." Below: The designer relaxes with a horse named Joe. Opposite: Breakfast on the porch, with the Grand Tetons reflected in the window. The rug is from the homeowner's collection of Navajo textiles.

warmth with a mixture of elements for a rounded point of view. I wanted a sense of the rugged country, the great outdoors, but I wanted to say it with different words."

The visual vocabulary Wolf chose is expressive yet tranquil. Steering clear of the "jarring, high-contrast burgundies and blues" typical of log-cabin decor, Wolf used lots of brown, as in monochromatic cowhide rugs tamed into elegant square floor tiles and stitched together like a quilt. He added exquisite examples of antique Chinese furniture, midcentury modern icons such as pedestal tables by Eero Saarinen, and wicker furniture stained dark chocolate for a subtle contrast with the honey-toned log walls.

In its low-key way, this subtle log cabin is long on rustic charm. In the









Above: The master bedroom gets its charm from an inspired mix of furnishings, including a wrought-iro canopy bed, a brown wool cut-pile r and a side table by Eero Saarinen fo Knoll. Left: In the corner by the bed, a delightfully distressed American country table is adorned with an ivy topiary, rocks mounted on stands, a section of a Chinese porcelain windo For more details, see Resources.



g room, an 18-foot-tall freestand-
replace made of local river rocks
s as a monolith, its mantel a sculp-
piece of found timber. "We saw
gnarly old tree trunk at a lumber
" Wolf recalls, "and it plays so
against the texture of the rocks."
tone hearth encourages warm con-
versations by the fire just as one would expect in a log cabin.

Together, these elements convey a profound feeling of the pioneering spirit that left its mark on the wild frontier. It's a feeling very appropriate to this particular location. Sometimes it takes an outsider to define the character of a place, and in his own way, Wolf is something of a pioneer too.

"I wanted something that was homogenous with the surroundings," he concludes. "I don't find it to be a dense environment; it's very soft, very open, so I tried to achieve a much more open sense to the space." ●

A globetrotting New Yorker's cosmopolitan collections provide his Hamptons retreat with a worldly perspective

A 19th-century wooden horse from Thailand is at the far end of a hallway leading from the kitchen to the master bedroom. The peaked ceiling is fashioned after a similar one spotted in a Fijian church. Opposite: In the family room, a 1920s French cane chair sits below photographs of the Namibian desert taken by the owner.



# WEST MEETS EAST

Writer: Ted Loos Photographer: Oberto Gili Producer: Senga Mortimer



This page: The sitting room features a photograph of a diving horse by Toby Old and lamps made from West African pots acquired on the owner's travels. Behind the lamps is a 19th-century Chinese abacus. Opposite: A view from a deck off the master bedroom.





THE HAMPTONS HAVE ALWAYS BEEN one of the most eastern parts of the country, and not just in terms of geography. The land of hydrangeas and cedar shingles has often had a certain traditional bent to its decorating.

But for one Manhattan-based family, the region also qualifies as Big Sky Country. Are they kidding? Nope. With the help of local architect Gary Bruno, they have built a low-slung house with western flair that takes advantage of the region's terrific light and landscape.

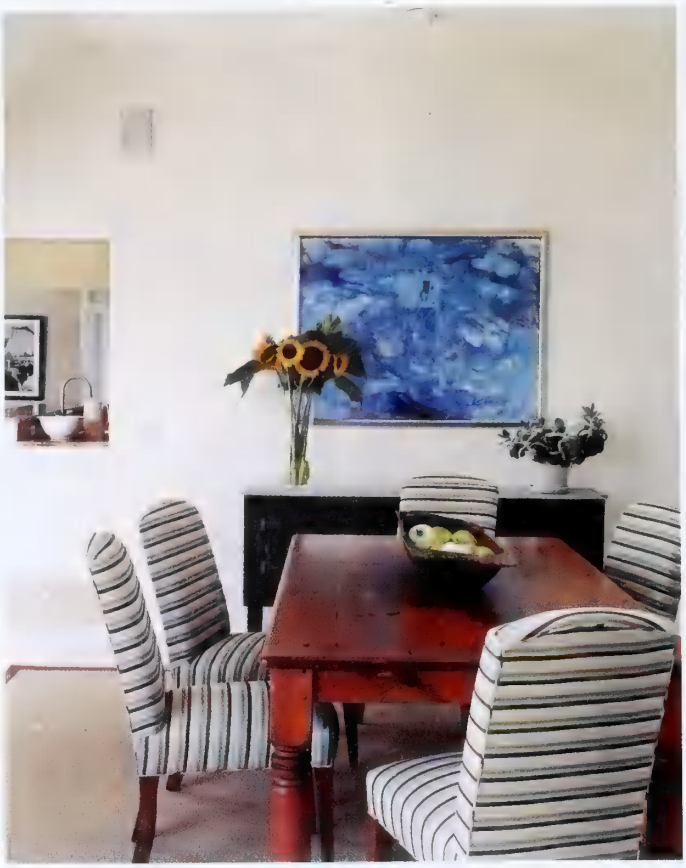
No matter that Long Island is about as flat as a pancake . . . all the better to let the sky in without the distraction of those pesky mountains. The house abuts a 70-acre potato farm in the hamlet of Water Mill, and if you squint, it looks like a ranch, especially through the split-rail fence.

"In every room you can see the field, that's the architectural focus," says the owner. At either end, two large bedrooms (including the master) have vaulted, barnlike ceilings to further the sense that you are thousands of miles from New York City, not just 90.

The American West has always captivated these New Yorkers, as evidenced by the collection of photographs by early-20th-century master Edward Curtis, who specialized in documenting Native Americans, and contemporary shots of cowboys by Kurt Markus. The whole house gives you the sense that you're out west, and that's where many of the collections came from.

But it's not just the west that has captured the imagination of the owner, who has traveled to all seven continents and decorated the house with items picked up along the











ge, clockwise from right: chen island is covered nscoting to fit the local ons character. Two works nter Mary Rolland (in frames) are mixed in with made figurines from Mexico ng room shelves. A small with wrought-iron furniture steria provides tranquillity the master bedroom. lite, clockwise from upper farmhouse table below r painting by Rolland sits end of the great room. A binet in the dining area off blue-glazed English from the early 20th century veral earthenware pots ed in Santa Fe. Warmly d stone above the fireplace e tone for the great room, with a Ralph Lauren leather air and red accents in a nd pillows.





This view: In the second large bedroom, a work by Miguel Martinez hangs over a rustic bed bought in Santa Fe, where Martinez is based. The blanket on the bed is from the Indian market of Otavalo in Ecuador. Below: Looking out over the pool to the fields beyond. Far right: In the owner's bedroom, two colorful works by Malcolm Furlow and a Navajo blanket in the same palette provide color against a simple pine bed. At left is a 1930s American floor lamp.





way, mixing them with a collection of antique atlases, old globes, and vintage airline posters.

Artful blending is also evident in the hallway from the kitchen toward the master bedroom (part of an addition to the original house). East, west, and all points in between come together there. A long row of windows lets in the Atlantic light, which falls on the Italian stone flooring. The focal point is a 19th-century wooden horse that used to be a marionette, bought on a trip to Thailand.



In the great room, photographs by Edward Curtis grace the walls, as the furnishings aim for unpretentious comfort—a Ralph Lauren club chair and sisal epitomize the relaxed look, along with rustic accessories.

The result is a house that is welcoming—a place where guests can up their feet and relax.

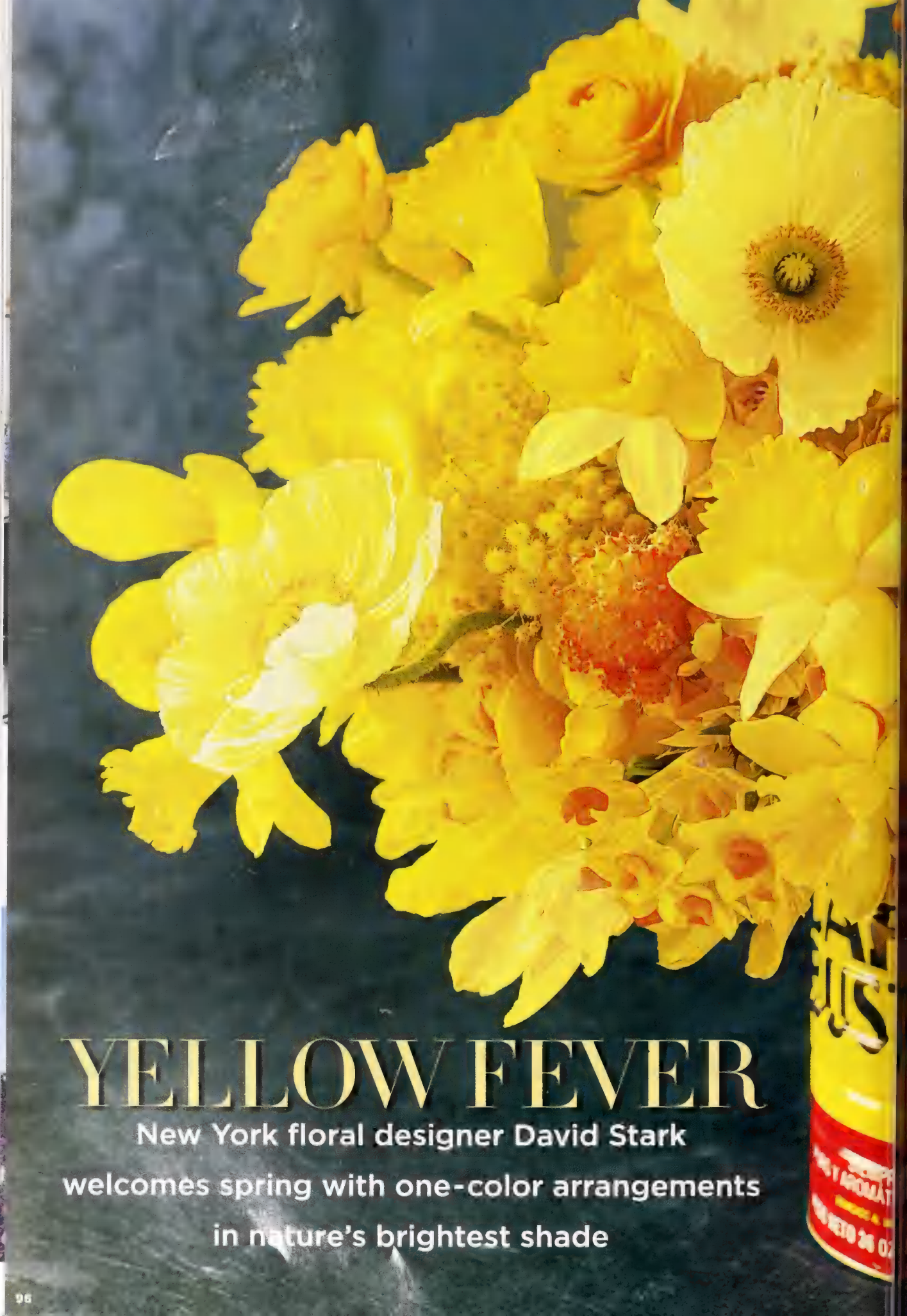
Every summer brings crowds of family and friends, who fill the bedrooms and gather in the kitchen and sitting area, all equipped with latest kitchen gadgetry and electronics.

Despite the background of muted neutrals found in every room,



e has plenty of energy, which comes from the intense
s of the many collections.
the master bedroom, the blues and reds of Malcolm
ow's paintings set off the simple pine bed and harmo-
with the boldness of a Navajo blanket. In the dining
an antique pine cabinet shows off English blue-glazed
s. Kachina dolls from Arizona and other brightly colored
hand-made animal figurines from Mexico dot the tables and cupboards in several rooms, bringing some dry desert wind to the Hamptons.

"We all have a part of the world we like to dream about living in . . . whether it's a villa in Tuscany or on a ranch out west," says the owner. With this house in his family's life, he can stop dreaming. ■



# YELLOW FEVER

New York floral designer David Stark welcomes spring with one-color arrangements in nature's brightest shade



Photographer: Ann Stratton
Producer: Mary-Ellen Weinrib

David Stark, co-owner of the Avi Adler event-planning firm, favors unexpected juxtapositions in flower arrangements. A classic grouping of poppies, daffodils, ranunculus, and mimosa would be correct in a proper English garden container, but Stark says it "looks totally modernized and not so art directed" when placed in an empty coffee can (in a complementary color scheme).



This view: Inspired by the beaded place mat beneath it, a tightly arranged posy of mums is made by fastening the heads of the blooms—available at supermarkets and hardy enough to survive being out of water—to a Styrofoam sphere with round-headed pins. Opposite, clockwise from top left: "Flower paintings," which the firm often uses grouped en masse to decorate walls, are made with deco mum petals, Goobers, and a hot-glue gun. Pairing mums and mimosa with containers in what Stark calls a "non-color" like gray gives the bright flowers a stage. A close shot of poppies and Billy Balls. The pewter chalice—a flea market find—is filled with Billy Balls strung for simple presentation. For more details, see Resources.











This page: Architect Bobby McAlpine and interior designer Betsy Brown kept the interior vistas clean and lean. The master bedroom in the background has a proper wall and a ceiling-high door, but only an open stairway to the loft separates the living and dining rooms. Opposite: Beyond the dining table, overscaled doors swing open to the loggia and swimming pool beyond.

# BEACH CHIC

Writer: Lynn Nesmith

Photographer: Tria Giovan

Producer: Senga Mortimer



Florida's Gulf Coast, a designer and
architect work hand in hand to create
nique and stylish vacation retreat



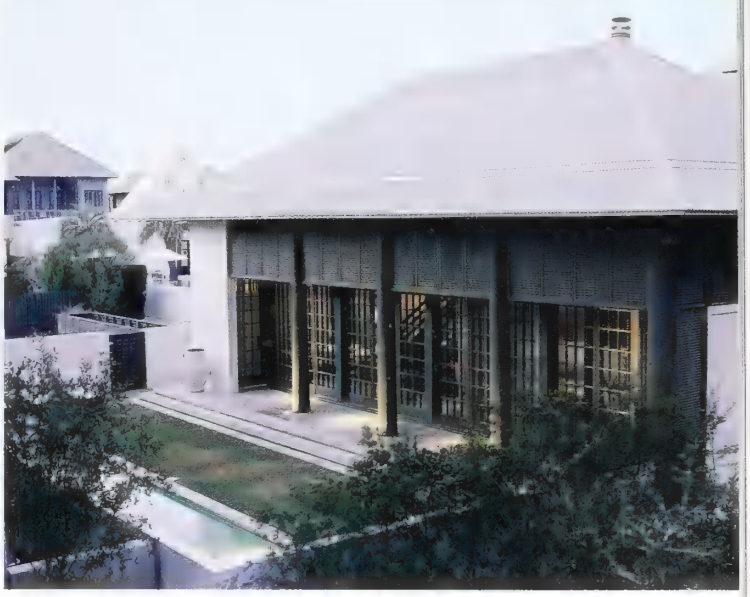
This page: An intimate built-in sofa served by a coffee table Betsy Brow designed is lighted by a Kevin Reilly chandelier. Opposite above: Brown hides her stereo system and flat-scre television behind large urn prints in frames that swing open and shut. Opposite, below left: Betsy Brown o the sofa she designed, outfitted with plump down seat cushions and pillo Opposite, below right: The crisply geometric lap pool, lawn, and loggia make good use of the small courtya

WHEN A CLIENT
vou free rein, it's unforgivable not
'liver something really special,"
rchitect Bobby McAlpine. Interior
ıer Betsy Brown commissioned
ɔine to design a beach house for
ıd simply asked for a "piece of art
you spend the night." Few clients
uch unconditional trust, and he was
ıd to oblige.

ɛr the years, Brown and McAlpine—
architecture firm is based in Mont-
y, Alabama—had collaborated on
ts throughout the Southeast. But
as her own home and a different
lf partnership. From the very begin-
hey worked together, the architect
ıelping the decorator-client select
ɔperty. They agreed upon a tiny but
L-shaped lot in Rosemary Beach,
a, a new town along the Gulf of
o planned by Andrés Duany and
eth Plater-Zyberk of Miami. Brown
ıd works in Birmingham, Alabama,
four-hour drive away, so Rosemary
is an easy family getaway for week-
s well as for extended vacations.
wn wanted a house that would





Right: "Standard overhead cabinetry is the first way to date a house," architect Bobby McAlpine says. "A tall pantry and open shelves are timeless." He provided both (the pantry not seen here). The big island is fitted with handsome linear storage below, a raised chopping block, and rinse sink. Shutters overhead flank the loft. Below: Dining chairs by Modenature pour Intérieurs complement the Spartan concrete dining table. Bottom: A roof-high exterior door.







stand out, and she was willing to make certain sacrifices. "A beach house is not like your primary home. You can let go of some of the practical aspects," she says. "It's a place to take chances, experiment, and most important of all, a place just for pleasure. I didn't want to give Bobby too many instructions," says Brown. "When you emphasize practical constraints, the concept becomes diluted." With only a master bedroom and an upstairs bunk room, it was certainly not designed with resale in mind.

The house is small, just under 2,000 square feet. But it is nevertheless a commanding presence in a small town animated with its fair share of architectural gems and bold design statements. Although not a reproduction of any one style, the house is unabashedly modern in its spirit and stance. The roofline strikes an impressive profile against the Florida sky and as McAlpine puts it, "allows for simple, bold forms to sit comfortably under the brim of a pretty big hat." It subtly nods to the Charleston single house with an intimate courtyard and front doors opening on a covered loggia, yet Japanese influences and a Zen-like calm resonate in the de surfaces, and forms.

Interior spaces unfold in a linear gression along a 15-foot-high, hc long window wall that melts awa distinction between the indoors outdoors. This fluidity creates the



of a house much grander than its surements. Shutters and tinted glass protection from the summer rays, very space is flooded with a play of from sunrise to sunset.

he architecture is a study in con-s: offsetting the long glazed facade are three mostly solid concrete walls and a slab foundation that ties the structure firmly to the land. Generous proportions and repetitive details create high drama, but the loft, defined with dark louvered shutters, carves out on the main floor an intimate seating nook and a sheltered



Right: The open shower defined by a floor of smooth river pebbles reflects Asian influences and serves a small space well. Far right: An unadorned platform bed designed by Brown dominates the 15-foot-tall master bedroom. Linen draperies soften the room's hard wooden and concrete surfaces. Hanging bedside lamps by Kevin Reilly. Below: Reminiscent of a Pullman sleeper, the loft features three sets of bunks, with rope ladders adding a nautical touch. As in the rest of the house, there is little movable furniture: all the storage is built in under the beds or in shipshape wardrobes. For more details, see Resources.



kitchen work area. The living, dining, and kitchen areas are divided by function and furnishings rather than internal partitions.

Details throughout are crisp and carefully crafted to withstand the rigors of beach life. For example, the dining table and kitchen island are identical oversized concrete Parsons tables, designed by the architect. He created bold repetitive forms for the kitchen with a consistent horizontal theme in open shelves and under-counter cabinets.

Equally rigorous is Brown's selection of furnishing and fabrics. In the living room and master bedroom, her monochromatic color scheme and mix of linens and natural textures echo the understated architecture of the ho
The rule of simple bold forms cor
tently repeated continues upstairs in
loft. Tucked behind the wall of louv
shutters, a stunning modern-day b
room contains three double stack
deeply recessed beds, each with its
built-in flat-screen television. The l
rhythmic line from end to end echoes



ia on the courtyard. Although the se reveals great elegance in its archi- ıre, it isn't a structure that intends ominate. Simplicity rules and allows emotional impact of the place to on its occupants. Understanding power of place, Brown maintains vacations in out-of-the-ordinary ronments often foster the most lasting memories. "Last summer, each of my three daughters brought a girlfriend to the beach for a weekend," she recalls. "They could sit out by the pool, walk down to the waterfront, or hang out in their own bunks. It was the ultimate spend-the-night party." And everyone agreed it was a trip to the beach they would remember forever. ■

Writer: Chippy Irvine

Photographer: Oberto Gili

Producer: Senga Mortimer



This page: Dark wicker furniture on the back porc has cushions and back res bottle green-and-white st from Sunbrella. Opposite: the front hall stands a 19th century Chinese demilune table; the propped-up sa hat is late 18th century. Th chair is English country Chippendale

# NEW TRADITIONS

The premise for a new Nantucket house decorated by Irvine Fleming Bell was that it look as if a grandmother had handed it down



This page and opposite above: The large, well-used family room's areas are delineated by three separate beige area rugs from Guatemala in different weaves. The sofa is upholstered in Brunschwig & Fils print Le Zebre. The club chair wears Plaid from Henry Calvin fabrics. Lounge chair and ottoman are done in Brunschwig's Lallarookh floral print. Nautical objects abound: ship models, telescopes, mounted fish. Opposite below: Keith Irvine and his assistant Felicity Wilde.







SURROUNDED BY CLIPPED privet hedges, the gray shingled house, aesthetic kin to many of its neighbors, can be glimpsed from the road through a curved white painted gate. The owners and their two dazzling daughters spend their summers in this Nantucket house. For years the family vacationed on the island and made many friends there, but they had always rented. By the end of the 1990s, wanting a more permanent second home, they found the perfect location and decided to build, choosing the Pennsylvania-based architect Lyman Perry, an experienced Nantucket designer.

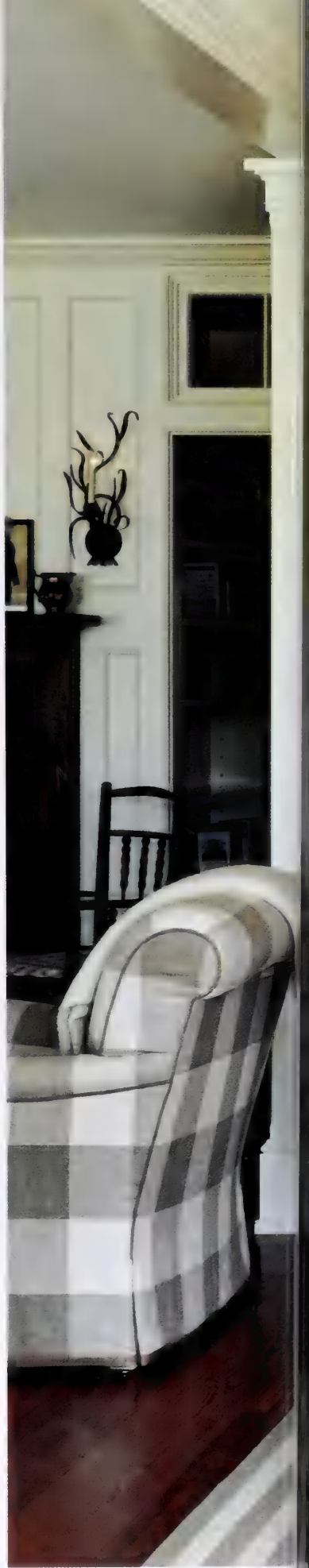
Keith Irvine (my husband—to provide full disclosure) helped decorate their Connecticut house, and his firm, Irvine Fleming Bell, was brought in on this project from the start. When the couple spoke to the architects, they said they wanted something that looked as if it been passed down by one of their grandmothers. Keith adds, "The idea of a traditional East Coast shingle cottage also fitted in with the stringent architectural rules governing Nantucket."

At the first site meeting, Keith arrived with Jason Bell, a new assistant then and not yet a partner. Jason, along with Lyman Perry's young partner Jeff Spockler, were essential to the success of the job, as were scores of construction workers. "The guys who worked on the job were incredible. They had such a passion for their crafts," Jason says.

The interior architectural details are based on models found along the Atlantic seaboard. There is wainscoting of varying heights: in numerous hallways, in the vast family room and all the bedrooms, and climbing up the three-story staircase. Creamy white







paint covers the wainscoting. Above it, a subtle beige-and-white wallpaper in an upward-climbing damask design lines stair walls and landings, sweeping up three floors in the center of the house and providing a perfect background for the family's ongoing collection of drawings and watercolors of old ships.

The family room, which includes the dining area, has an overall palette in beiges and naturals, its serene effect given snap with flashes of strong French blue. There is a good deal of comfortable overstuffed furniture and an extra-long pillow-scattered window seat. Rustic and antique pieces, many with a nautical theme, dot the room and catch the eye. A fireplace with an antique Massachusetts mantel is flanked by two small and rather romantically tucked-away book-lined passages that lead to a much smaller but more sophisticated living room. Here the trim and cabinetwork have glazed highlights. The Oushak rug has worn to a pleasing decay; the natural beige palette is bumped up by a shockingly attractive red, pink, and oyster check-covered sofa; and a raspberry-and-cream chinoiserie toile enlivens cushions and chairs. The room's function is similar to that of

Above: The living room is somewhat more formal than the family room. Cranberry-lined shelves hold Canton ware. The curtains are of Brunschwig & Fils' Paros stripe. Sofa fabric is Cowtan & Tout's Eton check. Right: The dining section of the family room includes a French country table and painted American Windsor chairs. The painted wood-and-wire chandelier is also American.





a 19-century parlor—used only occasionally for guests or private chats.

The master bedroom is "the calmest room I have ever designed," says Keith. "Like floating in a bowl of cream!" A tribute to cozy early American simplicity, the room is composed around the restrained use of Colefax & Fowler's tried-and-true Plumbago Bouquet cotton print. When Keith suggested a green toile bedroom for one of the daughters—"toile, everywhere!"—the somewhat conservative father said NO. Keith answered "Trust me," and now it's their favorite bedroom.

The daughters come and go and bring their coterie to the three-story main house and the two-bedroom guesthouse that can sleep four. The elder brought ten from her sorority last summer, and were all able to sleep in proper beds.

Three porches are like ou rooms, looking onto a spectac now mature garden. The family as if they have put down roots as and anticipate the happy occupan future generations. ●







e and upper right: Bedroom
ins and some upholstery are
ax & Fowler's Plumbago Bouquet
ed cotton. Reproduction Gustavian
armchair from White on White.
emporary American four-poster
nd blanket chest are mellowed with
milk paint. Wallpaper is Osborne &
's Pennelpo Piccolo stripe. Carpet
tterson, Flynn & Martin. Right:
mandré's Pillement green-and-
n matching toile, both fabric
vallpaper, dominate a bedroom.
ore details, see Resources.

Writer: Michael Boodro
Photographer: Tria Giovan
Producer: Doretta Sperduto

# GARDEN JEWEL



## Landscape designer Lisa Bynon helps Tiffany's Robert Rufino realize his refined vision for a lush garden near the sea



This page: Robert Rufino and designer Lisa Pynch in the cherry tree that is a highlight of his garden. His Jack Russell terrier, Arnold, looks on admiringly. Opposite, inset: The fern garden seen through the living room window. Background: A lady's mantle (*Alchemilla mollis*) bedecked with dew



"I'M NOT A GARDENER," Robert Rufino says emphatically. "But I know what I want my garden to look like."

He should. As vice president of creative services for Tiffany & Co., Rufino is responsible for the look and ambience of everything in every Tiffany store, from the extravagant Christmas windows to the hushed, sumptuous salons where luxurious jewels are sold. This is a man with a highly refined aesthetic.

"I wanted a garden that was handsome, something strict but not uptight," he continues. "And I wanted different areas—rooms, if you will. I love boxwood, green on green. My inspiration has always been the garden Russell Page did at the Frick Collection."

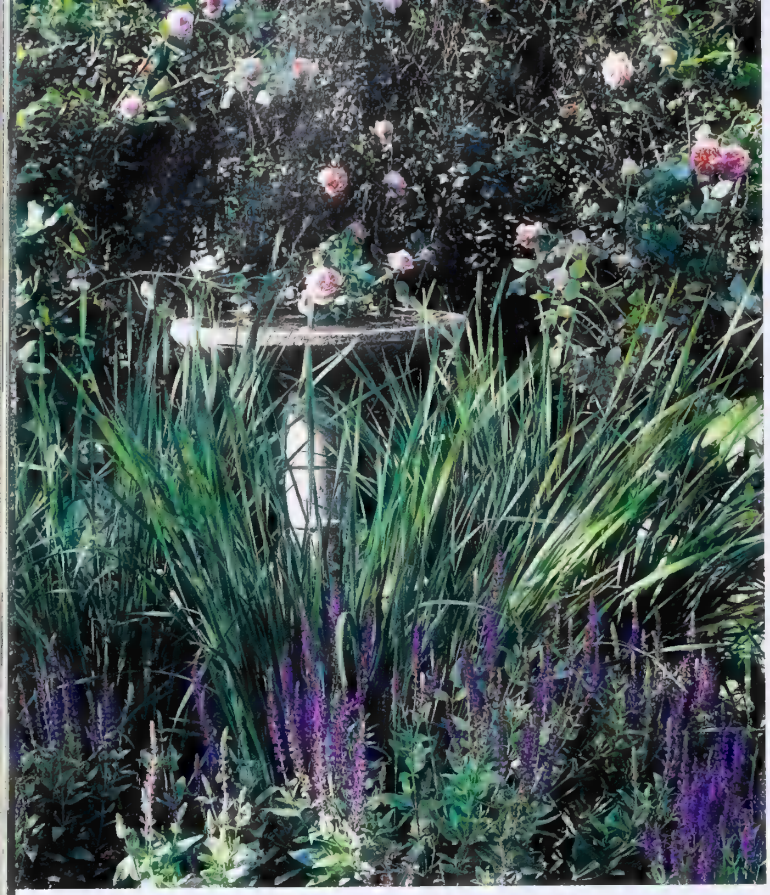
But knowledge and action are two different things. And the fact that for nearly a decade his garden near the sea in Bridgehampton, New York, looked nothing like his vision, indicated that it was, perhaps, time to bring in a professional.

Fortunately, five years ago a colleague put him in touch with garden designer Lisa Bynon, who is based in nearby Sag Harbor. She found the half-acre property lush, but hardly coherent. "There were paths to nowhere, and lots of little beds scattered about," Bynon says. She didn't hesitate. "At first I had no plan. I just knew what wasn't supposed to be there. And the more I ripped out, the better it looked."

By moving and removing plants, leveling the land in the back, and planting a privet hedge on three sides for privacy, she both enhanced and clarified the space. Then she broke it up with low straight hedges of yew and boxwood, creating the illusion of

This page: Arnold is ready for tea in front of the lush perennial border that edges the back of the property. Opposite: China and sterling from Tiffany's are mixed with peonies, an antique majolica pitcher, and coral pieces from Rufino's extensive collection in an alfresco still life.











nct areas and actually making the
en appear much larger.

he gathered many of the plants into
lush perennial border that edges
back. Adjacent to a brick terrace
added a fern garden that can be
ed from the living room. A court-
between the house and the former
ge, converted into a summerhouse,
highlighted with an arched gate
wn with 'New Dawn' and 'White
n' climbing roses. She divided the
eway to create a gravel court where
wood parterres are filled with blue
nths in spring, and then in summer
the lacy leaves and blowsy flowers
hite cosmos, an inspired contrast of
aute and the humble.

he plants are simple, even com-
—hydrangeas, hostas, lavender,
small-leaved ivies—but the effect
ghly refined. "I wanted it to be clean and classic," Bynon explains. "And low maintenance." Then she laughs. "Okay, there's no such thing, but this is as close as you can get."

Surprisingly, she never felt intimidated by Rufino's heightened sensibility. "In fact," says Bynon, "the more sophisticated the client, the easier it is for me. Then I don't have to coax them. I know what they're going to want." Rufino agrees. "I can sit out there by myself and be happy. It's what I really wanted." ●

This page, above: 'New Dawn' and 'White Dawn' roses cover the gate and the roof of the summerhouse, which is fronted with lacecap hydrangeas. Opposite, top left: Lavender in the perennial bed. Opposite, top right: The terrace off the living room, with a flowering dogwood beyond. Opposite bottom: PeeGee hydrangeas bordered with boxwood frame the cherry tree and the lush border beyond. For more details, see Resources.



WRITER AND PHOTOGRAPHER: TIM BEDDOW

# LOST IN TIME



This view: In the former barn, a primitive bark painting from Bali hangs beside an English wardrobe. The circular table is called a *table vigneronne*—it collapses and would have been taken out to the fields for the grape pickers to have lunch on during the *vendange* (grape harvest). The *garde manger* (wire-mesh food protector) was bought in a local flea market. Opposite: A Cameroon pygmy headdress, bought in Africa, decorates a corner of the barn. The slit in the wall is original and provides a welcome flow of air in summer.


ING A SIMPLE HOUSE IN A PRISTINE REGION WHERE THE SUN SHINES MORE THAN
OES IN LONDON, AN ENGLISHMAN FOUND IT ALL ON A NEGLECTED FRENCH FARM
NOMAD
TOGRAPHY
SQUANDERING EDEN
THE AFRICAN EXPERIENCE
& EVELYN WAUGH



The red sitting room, painted with a pigmented wash, was once the main living space in the farmhouse. The door leads to the attached barn. The original wooden ceiling bows under the weight of the terra-cotta floor tiles in the main bedroom above. It was caked with soot from years of smoky fires and had to be sand-blasted to bring it back to this state. The original windows were reglazed and retained; modern windows would have ruined the atmosphere in owner Tim Beddow's view. The material on the sofa is kuba cloth from Africa.



WHILE THE MANY pleasures of life in France—fabulous food markets, beautiful buildings, medieval towns, gentle open landscapes—continue to endure, they are nonetheless becoming more elusive. In my wanderings more than ten years ago, in search of a rural retreat in southern France, this was already becoming apparent. I had thought it would be a simple quest to find an unrenovated property at an affordable price. But even then Provence had been badly commercialized, the Côte d'Azur too crowded, the Dordogne over-colonized, and the Pyrenees just too wet. It was when I headed north from the Mediterranean to Toulouse and then east to the nearby market town of Gaillac that I found what I was after. Here the rolling landscape is dotted with working farms, vineyards swathe the countryside, oak forests provide refuge for wild boar and deer, pretty fortified villages sit on hilltops, and markets abound. There is the rare and genuine feeling of a place untouched, and slightly lost in time.

Driving down the gravel track off the minor country road to view the house, known as Tizac, I knew immediately when it came into view that my search was over, although it would not have been for many people. The building—dated 1871 on a beam in the barn—was in a sorry state and had not been lived in for fifteen years. Typical of many farmhouses in the area, it consisted of a small two-story residence attached to a barn where the cattle lived, their hay stored in lofts above. The family would have occupied the house, where there was an ancient cooking range in the fireplace and a bread oven in the back room. Bedrooms were simply curtained



ble cupboards built of wood into the
ers of the lower and upper floors. A
itive shallow stone sink with a hole
ugh the wall for drainage was really
nly luxury. All bathroom activities
ld have been undertaken outside. A
by well, 40 meters deep, provided
water. Forget about electricity. Out-
, the windows and front door were
skew, the plasterwork was crum-
g away from the mud bricks, and
tiles lay forlornly around in the
grass.

ut the timeless character of the
house and its position on a gentle
e at the edge of a forest seduced
Within a few days I returned to
and, the proud owner of a French
k. During the first winter, certain
ctural work had to begin. Like
peasant houses, it had been built
sponse to the weather. The outside
s facing the brunt of the dramatic
mer storms were constructed with
e, while the more protected walls
d be built—to save on labor and
rials—with mud brick and plaster.
s of these non-stone walls had to
made and the barn roof insulated
retiled. I spent a month with two
suffering friends stripping out the
and digging out what seemed like
gh mud to dam the River Seine to
are for the concrete foundations—
hen returned to England.

hen the spring came, I decided
nly way to tackle the project was
there for the duration. Sophia,
ew bride, and I headed off to our
domain for six months. There was
need for an architect, as we had
tention of changing any part of the
nal structure, apart from opening
me spaces for windows. An interior designer was superfluous too, as the intention was to keep the décor simple. It seemed fairly obvious what had to be done without ruining the building's essential fabric.

Our wonderful barn with its original wooden framework was a 36-foot square. This would contain the main living area, opening onto a large terrace shaded by an existing roof. We dismantled the barn's ceiling boards to create an airy effect indoors. Our kitchen that runs down one side with new window openings for views of the woods. Facing the terrace at the far end of the room, we built a huge open fireplace, around which sofas and armchairs are arranged. Tables are stacked with books and the drinks table is nearby.



Opposite: Sophia Beddow on the main terrace, outside the kitchen, where most meals are taken. The farmer would have stored bales of hay and machinery here. The table is from Madras, India. Above: Looking at the view past the kitchen and dining table from the fireplace area in the barn. The pine floorboards came from an old school in London. The gallery rail above at the left is the rack that was placed on the cow shed wall to keep the hay dry.


RODIN

The farmhouse, which is reached by a connecting doorway between the two buildings, has a secondary sitting room (previously the chief dwelling space), used for reading, writing, TV, and games. The former bread-oven room is now another spare bedroom, and our bedroom and bathroom are to be found on the upper floor.

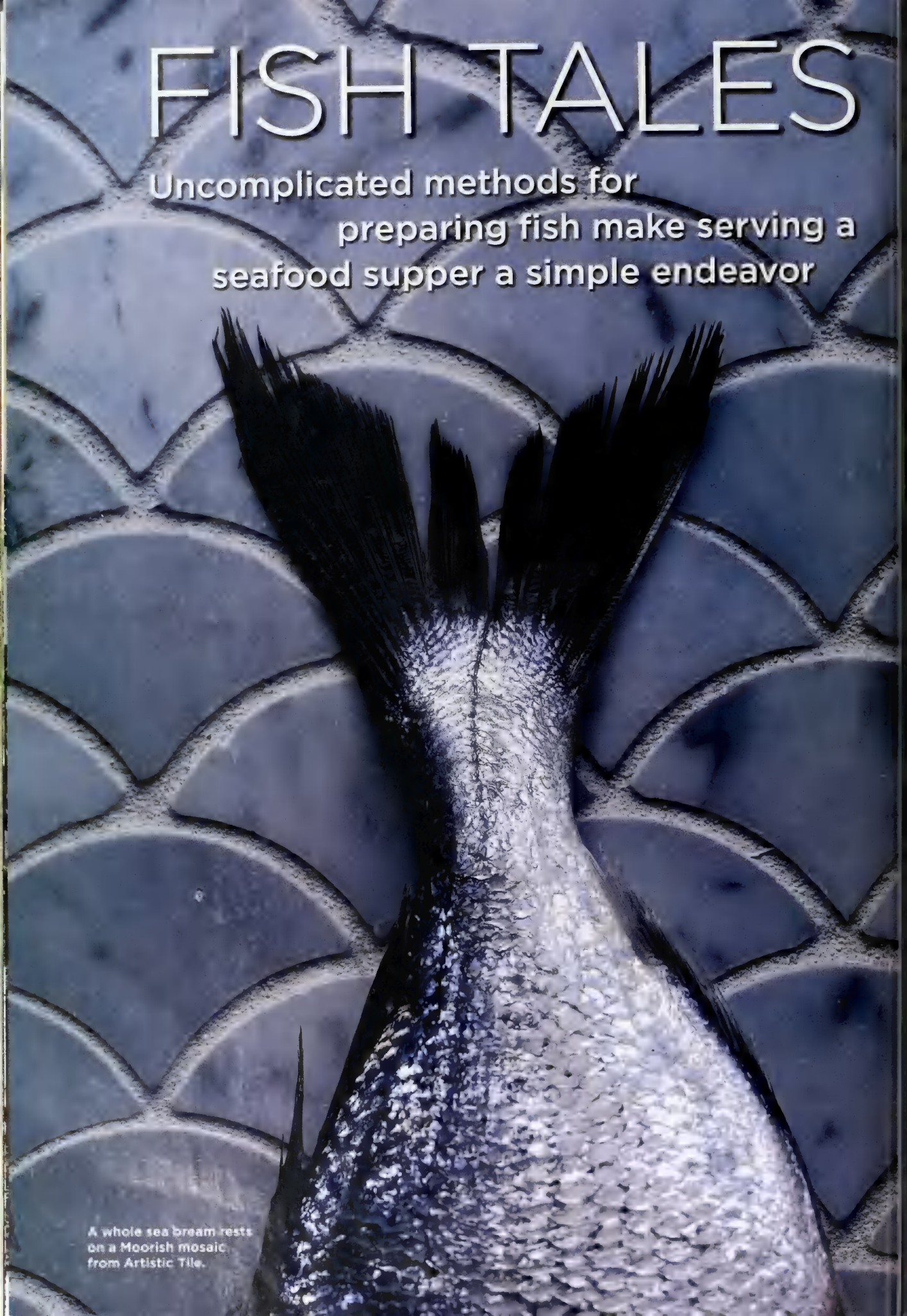


At times, when the site resembled a battlefield and there was simply no progress, we began to question the whole project—and our judgment—as others have in the same situation. But twelve years on, despite the attention these old buildings require, we realize it was the most sensible of decisions. Life at Tizac is a constant pleasure, far removed from the hectic "real" world. I was fortunate to find this oasis just in time. ●

Left: The main bedroom upstairs in the farmhouse once housed family members in curtained cupboard-beds. The rattan sofa comes from India: the Egyptian screen on the left was brought from England. Framed photographs by Tim Beddow were taken in the Sahara and East Africa. Above: The exterior of the house, seen here from the courtyard, was painted with a tinted wash, which is simple to apply. It took just a day to paint the entire building.

# FISH TALES

## Uncomplicated methods for preparing fish make serving a seafood supper a simple endeavor



A whole sea bream rests on a Moorish mosaic from Artistic Tile.




Sea Bream En Papillote. Baking *en papillote*, or in parchment paper, is a method of cooking that traps steam and keeps fish moist without the addition of oil or butter.



Roasted Whole Red Snapper. The fish is cooked on a bed of spring leeks and topped with a seasoning mixture that includes garlic, tomato, and capers. For more details, see Resources.

# Recipes

## SEA BREAM EN PAPILLOTE

*Serve with the crisp and fruity J Pinot Gris Russian River Valley, 2003.*

- 1 2-pound whole sea bream, dorade, or porgy, cleaned and scaled
- 6 fresh lime leaves, crushed or 2 stalks lemon grass, smashed
- 2 small jalapeño peppers, sliced
- ½ cup white wine
- 4 fresh cilantro sprigs
- Sea salt to taste

Lay fish on a cutting board. Make 2 deep diagonal cuts across the thickest part of the fish, about 2 inches apart. Repeat on opposite side.

Fold a large piece of parchment paper in half and place on a baking sheet. Unfold paper and place fish in the center. Tuck lime leaves or lemongrass inside cuts, dress with wine, distribute jalapeño slices and cilantro leaves evenly around fish, and season with salt. Wrap parchment over contents and fold to create a seam down the center. (Fish can be prepared and set aside for 2 hours.)

Place in a preheated 400°F oven and bake until bag is completely puffed, about 20 minutes. Place package on a serving dish and cut open at table. Serves 2.



Fish cakes made with salmon are prepared in an iron skillet from Le Creuset.

## ROASTED WHOLE RED SNAPPER

*Recipe adapted from E&S Seafood Market, Sylva, North Carolina. Pair with McWilliam's Hanwood Estate Chardonnay, 2002.*

- 1 2-pound whole red snapper, or any firm-fleshed fish, cleaned and scaled
- 2 large garlic cloves, peeled and sliced thin
- 2 tablespoons fresh thyme leaves
- 4 small tomatoes, skinned and quartered
- 2 tablespoons olive oil
- 4 small spring leeks, white parts only, thinly sliced on the diagonal
- 8 green peppercorns
- 6 capers, rinsed
- Sea salt and freshly ground black pepper to taste

Lay fish on a cutting board. Make 2 deep diagonal cuts across the thickest part of the fish, about 2 inches apart. Repeat on opposite side.

In a bowl, combine garlic, thyme, tomatoes, and olive oil.

Place leek slices in the bottom of a large oval roasting pan and arrange fish on top. Season with olive oil mixture, peppercorns, capers, salt and pepper.

Roast in a preheated 425°F oven until flesh is opaque, about 20 minutes. Remove from oven and place on a warm serving dish. Serves 2.

## SALMON CAKES

*Recipe adapted from* Classic Conran *by Terence and Vicki Conran (Conran Octopus, $30). Mexican Bohemia lager or a glass of Czech Pilsner Urquell complement these cakes well.*

- 3 large cooked Idaho baking potatoes, skinned and mashed
- 1 1-pound salmon fillet, cooked and flaked
- 2 tablespoons finely chopped fresl parsley
- 1 tablespoon anchovy paste
- 1 tablespoon fresh-squeezed lemon juice
- 2 tablespoons unsalted butter, melted and cooled
- Sea salt and freshly ground blac pepper to taste
- 1 large egg, lightly beaten
- 2 tablespoons all purpose flour
- Vegetable oil

In a bowl, combine potatoes, fish, p ley, anchovy paste, lemon juice, but and salt and pepper. Mix in egg.

Flour hands and make 4 large ¾-in thick cakes. Place on waxed paper refrigerate for at least 1 hour. Rem cakes from refrigerator. Lightly c cakes with flour.

Heat about ¼-inch of oil in an i skillet over medium heat. Add cakes cook until golden, about 4 minutes each side. Serve immediately. Serves

### TIPS

- It's easier to gauge the freshness of a whole fish than fillets. Look fo shiny, bright skin and odorless gil clear eyes, and firm flesh.
- Cutting diagonal slashes into both sides of a whole fish ensures even cooking.
- A whole fish is done when the fles nearest the bone is opaque.
- A fish that weighs 2 pounds befor cleaning will serve 2 adults.
- To fillet a whole fish for serving, make a vertical cut just behind th head down toward the belly. Make a second vertical cut just forward of the tail fin. Make an incision along the top ridge of the fish that connects the first two. Gentle pressure from a spatula will releas portions of the fillet. Remove and set aside. Discard backbone, head and tail, leaving bottom fillet behi




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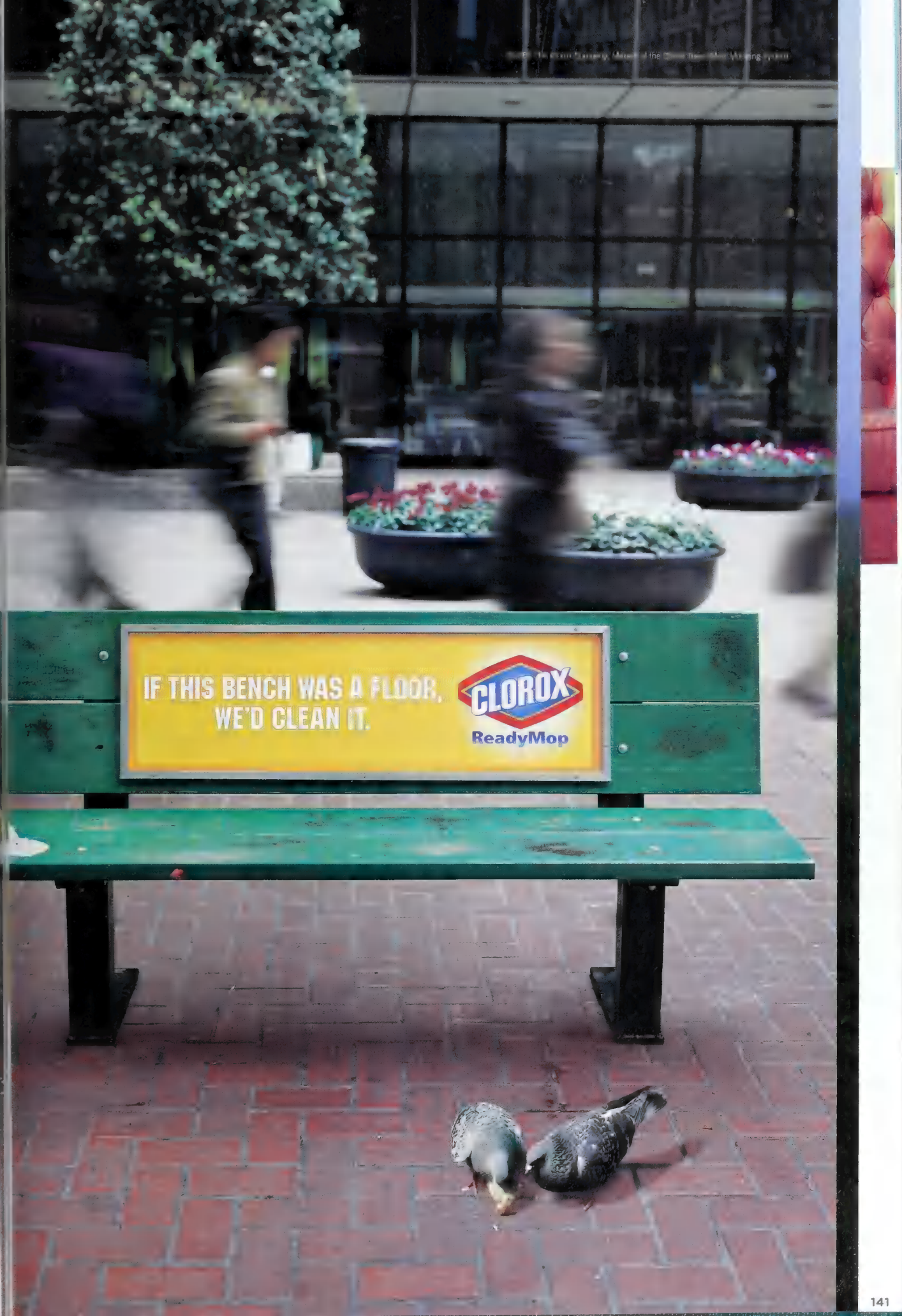
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# Editors' Picks

**Consider these choices from last fall's High Point furniture fair—now making their way to market**



Clockwise from top left: Occasional table in a red lacquer finish, $1,326; from the David Easton at Home Collection by Henr 800-444-3682. Barlow settee, $1,450; from the Turkey Hill Collection by Martha Stewart Signature Furniture with Bernhard 888-562-7842. Astrid chair in Flinch-kiwi fabric, $900; by Mitchell Gold: 800-789-5401. Brewster tub chair, $2,765; from N Campbell Furniture: 336-886-7141. Ruhlman chaise, $5,000; from the Amy Howard Collection: 901-547-1448. *(Continued on*


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# kitty play



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be able to get some exercise by **pouncing** on these toys

use your hands or fingers as play objects with kittens. This

play may cause biting and social problems as your cat m

## cat care tips

**exercise** A paper shopping bag can be a cave of wonders for your cat. Just remember to cut off the handles, if there a so it will be easier for the cat to get in and out of the bag. They also like big cardboard boxes. Leave one in the middle living room—it's perfect for a game of hide-and-seek.*

**diet** If you can't feel your cat's ribs or need to press to feel the ribs, kitty needs to go on a diet. Try feeding all meals and trea in the cat's bowl. Feed your cat several small meals throughout the day, and do not give in to begging for extra food.*

**odor control** Cats won't use a messy, SMELLY litter box. Make your job easier by using Scoop Away® clumping ca It provides tough odor control, and it has a maximum clumping formula that absorbs liquid into hard, solid clumps that y easily remove with a scoop or two.

**hair removal** Keep a lint brush in the laundry room to remove cat hairs from clothing before doing the wash. It's also to keep a brush by the front door for last-minute cat hair removal before leaving home.

*Exercise and diet tips provided by the ASPCA. For more information, visit www.aspca.org.

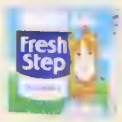
## Sing a Ditty about your Kitty: You could win $5,0




Enter The Fresh Step® and Scoop Away® **"Kitty Ditty"** contest and you could win $5,000 and an app on national TV! Write a ditty (song) about your kitty incorporating either the name Fresh Step® or Scoo for your chance to win. One Grand Prize Winner will receive $5,000 and a guest appearan Marc Morrone on a Petkeeping segment of the *Martha Stewart Living* television show. 19 semifinal receive $500 and a copy of their song on CD. For more contest information, visit **www.kittyditt** see specially marked packages of Fresh Step® or Scoop Away® cat litter or visit participating Kmart

Contest begins 4/19/04 at 12:00:01 am Eastern Time ("ET") & ends 6/28/2004 at 11:59:59 pm ET. Open to legal residents of the 50 United States and District of Columbia, who are 18 & older, excluding professional so purposes of this contest, a "professional" songwriter is defined as any person who has received payment for writing or creating a musical composition. How to Enter: 1) Buy 2 packages of FRESH STEP® or SCOOP AWAY® ( MUST PAY AT LEAST $6.00 TO COMPETE FOR THE PRIZE (THROUGH THE PURCHASE OF THE REQUIRED FRESH STEP OR SCOOP AWAY PRODUCTS) (Residents of CO, FL, MD, TN & VT may enter without purchase www.kittyditty.com website & follow instructions to register. A pop-up window will provide a toll-free number & pass code (PIN). 3) During entry period, call the toll-free number, enter your PIN and at the prompt, sing your 15 tom song about your cat, including the words "Fresh Step"or "Scoop Away". Your song should reflect the fun and wonder of cats, have an upbeat melody, and cleverly include the words "Fresh Step" and/or "Scoop Away". 4) H PIN in the bottom left corner on the front of the envelope, in the inside include a card with your full name, street address, city, state, zip code, birth date/year, daytime telephone number, email address & the lyrics to your s along with two original proofs of purchase (UPC codes) (residents of CO, FL, MD, TN & VT need not include proof of purchase) from FRESH STEP® or SCOOP AWAY® cat litter via First Class mail to: Kitty Ditty Song Con 14720, Madison, WI 53708. Limit one entry per postmarked envelope; one entry per PIN; two PINs per household/email address. PIN must be printed on the bottom left corner on the front of the envelope or entry will be di entries must be postmarked by [illegible] & received by 7/5/04. Judging: Entries will be judged based on the following criteria: lyrics that reflect the fun and wonder of cats 40%, upbeat quality of the melody 25%, clever in words "Fresh Step" and/or "Scoop Away" [illegible] larity of presentation 10%. Prizes/ARV: (1) Grand: Trip for winner, his/her cat and a guest to New York City, NY to appear on a segment of the Martha Stewart Living TV sho ARV: $10,000. Winner is responsible for [illegible] obtaining his/her cat's health certificate from the veterinarian no more than 10 days prior to travel. (19) First: $500 & a copy of their song on CD. Contest subject to Official Rule www.kittyditty.com. Void where prohibited. Void [illegible] sponsored by The Clorox Pet Products Co., 1221 Broadway, Oakland, CA 94612.

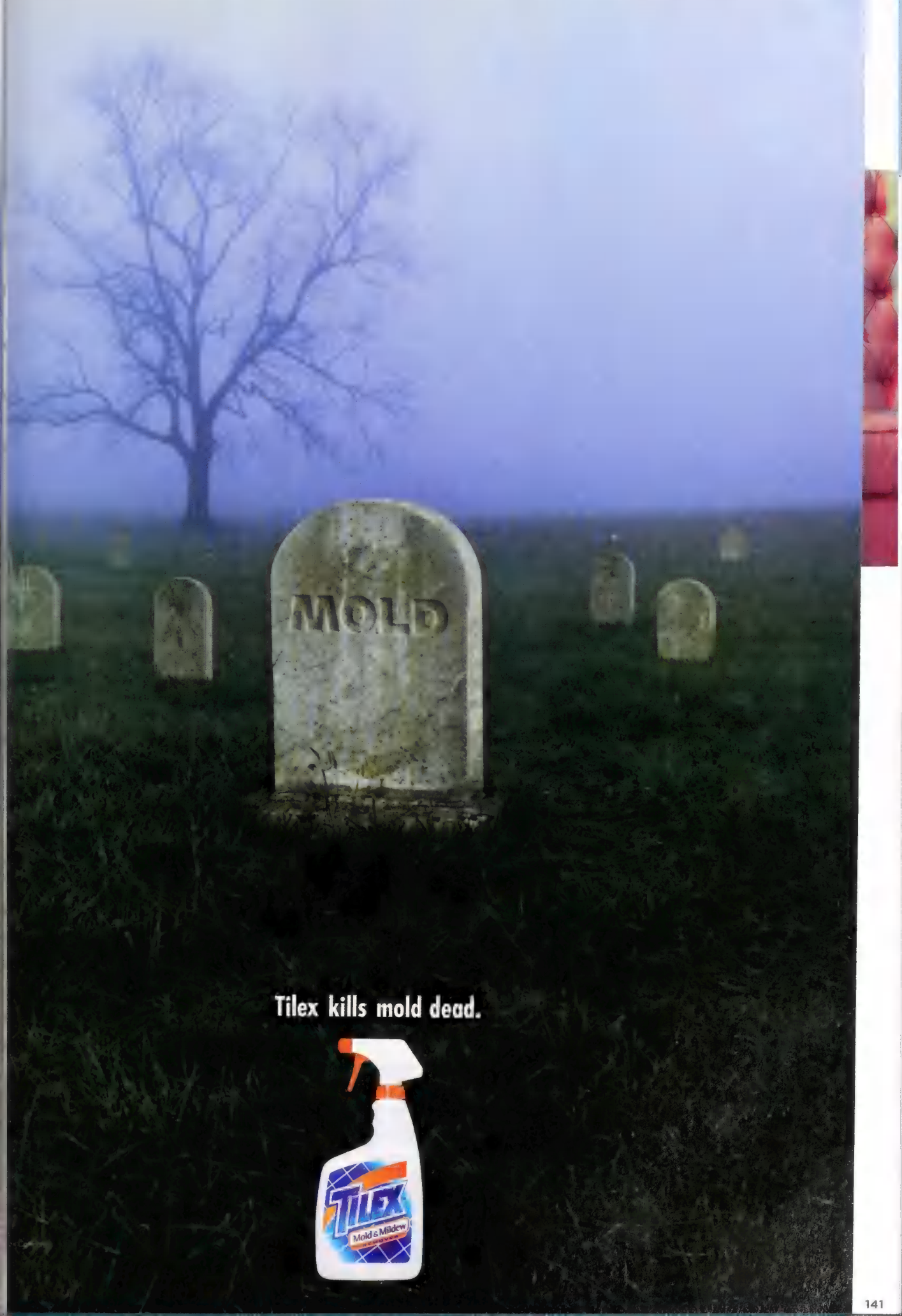
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(Continued from page 136)













wise from top: Chartwell tufted club chair, $3,450; from Ralph Lauren Home: 888-475-7674. Tufted settee, $3,075; from August by Drexel Heritage: 866-450-3434. Plantation chair, $462; by Nautica Home for Lexington Home Furnishings: 28-8422. Chinese Chippendale armchair in rouge lacquer, $1,987; from the Stately Homes Collection by Baker: 592-2537. Davis drop-leaf side table, $1,000; from the Thomas O'Brien Collection for Hickory Chair: 800-349-4579. ■

# Resources

**All prices shown are approximate suggested retail. Symbols in parenthesis identify the service type: (R) retail; (T) trade, through designers; (MO) mail order or Internet orders; (M) manufacturer or distributor; (C) custom by or for designer, unless otherwise noted.**

ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

## 45 SUMMER SORBETS

*Upholsterer:* **Gary Buxbaum** (T); 212-741-3899. **Chair** (C) by upholsterer.

*Page 45:* **Righe Pesca-RG3** by Peter Fasano—John Rosselli (T); 202-337-7676. **Sandhurst Pesca #SH11** by Peter Fasano—John Rosselli, see above. **Cote d'Azur 26635-012**—Scalamandré (T); 800-932-4361. **Garden Party #WW181-05** by Winhall—J. Lambeth & Co. (T); 202-646-1774.

*Page 46:* **Quilt #1409 in pink** by Kathryn Ireland—John Rosselli, see above. **Solid Green #1006** by Kathryn Ireland—John Rosselli, see above. **Frullini #7807** in cameo; **Parterre #7801** in cameo by Newport Mansions—Pindler & Pindler (T); 202-488-1805. **Catnap #1011/5**—Jim Thompson through Jerry Pair (T); 212-546-9001.

## 52 RUGGED RUGOSAS

**Roses are available from:** Wayside Gardens. *Website:* www.waysidegardens.com. Jackson & Perkins. *Website:* www.jacksonandperkins.com. White Flower Farm. *Website:* www.whiteflowerfarm.com.

## 56 SWEDISH REDUX

**Home Swedish Home** through Profiles (T); 212-689-6903.

## 68 HOW TO . . . DECORATE A GUEST ROOM

**Natural Oval Tray**—Crate & Barrel (R,MO); 800-323-5461. **Tea set; blanket cover**—Porthault (R,T,M); 212-688-1660. **Silver and wicker coffee pitcher,** Alfi—Bergdorf Goodman (R); 212-753-7300. **Boudoir pillows; neck roll pillow; boudoir pillow cases; euro shams; sheets; shell pink and white cashmere throws**—Léron (R,T); 212-753-6700. **Neck roll pillowcase**—Pratesi (R); 212-288-2315. **Cashmere slippers,** Loro Piana—Bergdorf Goodman, see above. **Books,** Assouline—Vivre (R); 800-411-6515. **Silver water pitcher**—Scully & Scully (R,T); 800-223-3717.

## 78 HOME ON THE RANGE

*Pages 78 to 87: Designer:* **Vicente Wolf;** 212-465-0590. *Web site:* www.vicentewolfassociates.com. *Entry:* **Table** (C) by designer. **Metal clock face; ox-cart wheel**—VW Home (R,T); 212-244-5008. *Web site:* www.vw-home.com. *Living room:* **Upholstered side chairs; ottoman; bleached tray** (C) by designer. **Side chair fabric,** Cheena chenille in taupe—VW Home, see above. **Side chair fabric,** Colette polished wool in putty—VW Home, see above. **Ottoman fabric,** Suede Buffalo Bill in Mocha—Edelman Leather (T); 800-886-8339. **Thai porcelain finials on stands; African Asante stool**—VW Home, see above. **Wicker club chairs**—Bielecky Bros. (T); 212-753-2355. **Club chair cushion fabric,** Pompadour cotton in blue pale by Manuel Canovas—Cowtan & Tout (T); 212-647-6900. **Sofa; pillows; bronze cube tables** (C) by designer. **Sofa fabric,** Cheena chenille in Taupe—VW Home, see above. *Dining room:* **Light fixture** (C) by designer. **Mahogany stained wicker armchairs**—Bielecky Brothers, see above. **Armchair cushion fabric,** Pompadour cotton in blue pale by Manuel Canovas—Cowtan & Tout, see above. **Lotus plate; wood headrests; small bench; horn cups**—VW Home, see above. **Custom mahogany Takwa island**—Mahogany Tables (R,T,M); 212-473-8591. *Upstairs sitting area:* **Cowhide rug; square pillow; table with mahogany tray top and stainless-steel base** (C) by designer. **Costanza floor lamp**—Lightforms (R,T); 212-255-4664. **Sofa slipcover fabric,** Minda linen in sky—VW Home, see above. **Pillow fabric,** Apollo cotton in Wedgewood—Norbar (T); 800-645-8501. **Chair fabric,** Colette polished wool in Chrome—VW Home, see above. *Bedroom:* **Roman shades; window draperies; bed drapery** (C) by designer. **Roman shade fabric, bed drapery fabric,** Linen gauze; **window drapery fabric,** Mandalay wool in white—VW Home, see above. **Steel bed**—Niermann Weeks (T); 212-319-7979. **Tina floor lamps**—Lightforms, see above. **Saarinen table**—Knoll (R,T); 212-343-4000. **Bottles and pottery railing; cushion fabric,** Patton wool—VW Home, see above. **Webbed bench** (C) by designer—Niedermaier (T); 312-492-9400. **Cushion** (C) by designer.



## 96 YELLOW FEVER

*Pages 96 to 99: Designer* **David Stark;** 718-243-0804. *Website:* www.aviadler.com. **Vases**—The End of History (R,T); 212-647-7598.

## 100 BEACH CHIC

*Pages 100 to 107: Designer:* **Betsy Brown;** 205-871-2424. *Architect:* **Bobby McAlpine, McAlpine Tankersley Architecture;** 334-262-8315. *Dining room/kitchen:* **Chairs,** Modernature—Intérieurs (R,T); 212-343-0800. **Chair slipcover fabric**—Pindler & Pindler (T); 212-829-0152. **Dishware**—Pizitz Home and Cottage (R,T); 866-795-5675. *Living room:* **Chandelier** (C) Kevin Reilly—Holly Hunt (T); 312-661-1900. **Sofa, coffee table** (C) by designer. **Sofa fabric,** Roji in sand—Glant (T); 206-725-4444. **Sofa lumbar pillow**—Ashbury Hides (T); 310-360-**Chairs**—Lee Industry (M); 828-464-8318. **slipcover fabric,** natural linen—Henry Calvi 617-737-0691. **1940s drink table**—Jerry Pai 212-546-9001. **Antique urn prints**—Betsy B see above. *Master bedroom:* **Platform be** by designer. **Hanging Bedside Lamps,** cu Kevin Reilly—Holly Hunt, see above. **Dra** Tranquility in flax—Classic Cloth through Pair, see above. *Bathroom:* **Distressed mirro** Kevin Reilly—Holly Hunt, see above. **Pe floor** (C) by architect. *Exterior:* **Large ce urn**—Betsy Brown, see above. **longues,** Singo—Design Reach (MO); 800-944-2233.

## 108 NEW TRADITIONS

*Pages 108 to 115: Designer:* **Keith** Irvine Fleming Bell; 212-888-*Architect:* **Lyman Perry;** 610-889-*Porch:* **Chair cushion fabric**—Sun (M); 800-788-4413. *Family room:* **Sof ric,** Le Zebre—Brunschwig & Fils (T 838-7878. **Club chair fabric,** Plaid— Calvin (T); 617-737-0691. **Lounge ottoman fabric,** Lallarookh—Brunsch Fils, see above. *Living room:* **Curtain** Paros stripe—Brunschwig & Fils, see **Sofa fabric,** Eton check—Cowtan & (T); 212-647-6900. *Master bedroom:* **tain; chair; ottoman fabric,** Plumbago quet—Colefax & Fowler through C & Tout, see above. **Reproduction Gus armchair**—White on White (R,T); 21 0909. **Carpet**—Patterson, Flynn & (T); 212-688-7700. **Wallpaper,** Pen Piccolo—Osborne & Little (T); 21 3333. *Bedroom:* **Wallpaper, curtain** Pillement green-and-cream toile—mandré (T); 800-932-4361.

## 116 GARDEN JEWEL

*Pages 116 to 121: Landscape designer:* **Lisa** 631-725-4680. **Bluestone path,** custom by scape designer. **All tableware items**—Tiffany (R); 800-526-0649. **Cups, saucers, dessert** Platinum Band. **Teaspoons,** English King. **silver coffee pot,** Audubon.

## 130 FISH TALES

*Pages 130 to 133: Fish tail:* **Moorish mosaic/ carrara**—Artistic Tile (R); 212-727-9331 *Bream:* **White ceramic fish dish**—Bridge K ware (R); 800-274-3435. **Roasted red snappe** Seafood Market (R); 828-631-2358. *Fish cake* skillet—*Le Creuset (M); 212-899-5650.* ■

### CORRECTIONS

The photographer credit for the por of George Read that generally appears on Antiques page was inadvertently omitted. credit should have read: Peter Gregoire.

**April 2004:** In the resources for the s "Anglo-Irish Kitchen," on page 132, the tact number for the Sferra Bros. linen nap featured in the story was listed incorrectly. correct telephone numbers are: 800-336- or 732-225-6290.

# If You Are the Current or Former Owner of Property in which Entran II Hose was or is used for Radiant Heating or Snowmelting

## You could get a payment from a class action settlement.

ıere is a proposed Settlement of two class action lawsuits, *Galanti The Goodyear Tire & Rubber Company* and *Kelman v. The ,oodyear Tire & Rubber Company*. The first lawsuit is pending in e United States District Court for the District of New Jersey. The cond lawsuit is pending in the Ontario Superior Court in Canada. ıe lawsuits concern Entran II hose used in the United States and ınada. (The lawsuit does not include Massachusetts, New ımpshire, Maine, Vermont, Connecticut and Rhode Island.) Entran was manufactured and sold by The Goodyear Tire & Rubber ›mpany ("Defendant").

### hat is the Litigation About?

ıintiffs allege that the Defendant manufactured defective Entran hose. The product was used in radiant heating and snow melting stems. They claim the hose is prone to leaking when operated der normal conditions. Entran II was also known as *Twintran, trace, Entran II Trace, Entran II Wire, Entran 2, Entran 2 Trace,* d *Entran 2 Wire*. Defendant denies all claims of wrongdoing made Plaintiffs. Defendant believes that if properly maintained Entran ıoses do not cause a problem.

### ho is Involved?

u may be a member of the Settlement Class if you are the current former owner of property in which the Entran II se has been installed. The property must be in United States, its territories and possessions or nada. If you own or owned property in ıssachusetts, New Hampshire, Maine, Vermont, nnecticut or Rhode Island, in which Entran II s or is installed, you are not part of this lawsuit. see if your hose is covered by this Settlement ı should check the Settlement Website or call toll free number below.

*Entran II is an orange rubber hose used in radiant hydronic heating and snowmelt systems, usually stamped with the name "Heatway" or "Heatway Systems" on the outside.*

### ıat are the Settlement Terms?

e Settlement Fund will be between $196 million d $236 million. Defendants will pay this amount r a five (5) year period. Depending upon the number of claims, ss Counsel estimate some Class Members may receive as much 0% of the cost of remediation. Information on the specific relief ss Members can expect is detailed in a document called the Plan Allocation and Distribution. Class Counsel developed the Plan h the assistance of the Special Master, appointed by the Court, other interested parties. The Plan is available on the Settlement bsite or by calling the number below.

Class Counsel will petition the Court for reasonable attorneys' fees. These fees will not exceed $58.8 million or 30% of the Settlement Fund, and expenses payable from the Settlement Fund.

### What Are My Legal Rights?

- **If you wish to remain a member of the Settlement Class**, you do not have to do anything. But, to share in the Settlement Fund you must file a claim as discussed below. If the Court approves the proposed Settlement, you will receive the benefits of the proposed Settlement. You will also be bound by all the Court's orders. This means you will drop any claims you may have against the Defendant that are covered by the Settlement.

- **If you wish to file a claim,** you must complete a Claim Form. You can get a Claim Form by contacting the Claims Administrator in writing, at the address given below, or by calling the toll-free number. It is also available on the Settlement Website. Claim Forms must be signed and postmarked no later than October 19, 2009.

- **If you do not wish to be a member of the Settlement Class**, you must sign a Request For Exclusion letter as outlined in the Settlement Agreement and Notice. Your request must be postmarked no later than May 7, 2004.

### When Will the Settlement be Approved?

The United States District Court for the District of New Jersey will hold a Fairness Hearing to decide if the proposed Settlement is fair, reasonable and adequate on October 19, 2004. The Court will hold a separate second Hearing to consider Class Counsel's request for attorneys' fees, on November 3, 2004. Both Hearings will be held at 10:00 a.m. at the United States District Court for the District of New Jersey, 402 East State Street, Room 2020, Trenton, N.J. 08608.

In addition, the Ontario Superior Court will also hold a Fairness Hearing to decide if the proposed Settlement is fair, reasonable and adequate. When that date is determined, it will be posted in the Canadian Notices and at www.entraniisettlement.com.

If you remain a member of the Settlement Class, you or your counsel have the right to appear before the Court and object to the Settlement. However, in order to object, you must file a written objection, as outlined in the Settlement Agreement and Long Form Notice. Objections must be filed by May 7, 2004.

**r Information on the Proposed Settlement, Your Rights and a Copy of the Notice and Claim Form:**

**Visit: www.entraniisettlement.com Call: 1-800-254-9222**

**Write: Entran II Claims Administrator, P.O. Box 24, Minneapolis, Minnesota 55440-0024**

PLEASE DO NOT CALL THE COURT.

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& Andrew Fleisher, Anne
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Benjamin Ireland, Benjamin
Gary Paul Mackintosh
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Tom Stringer Jeffrey
& Amalie Dunbar.

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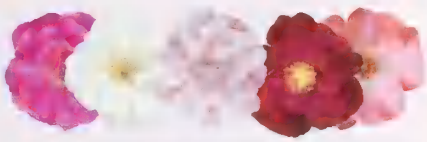
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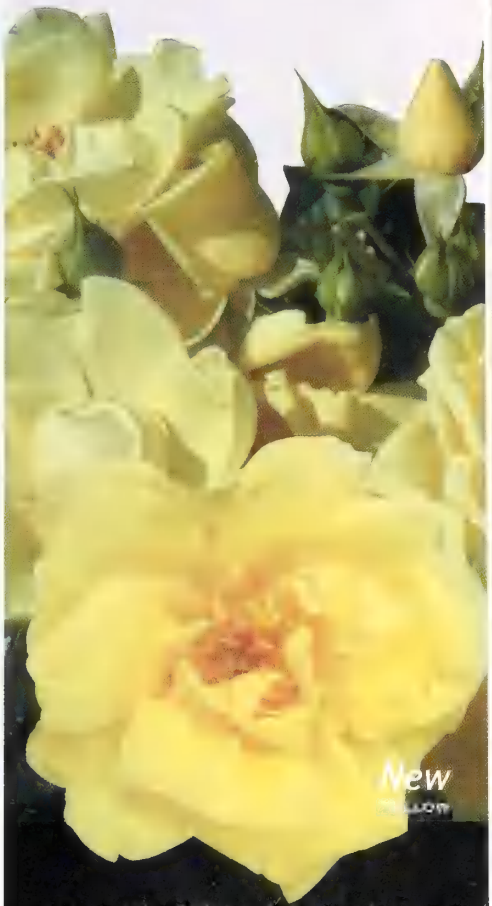
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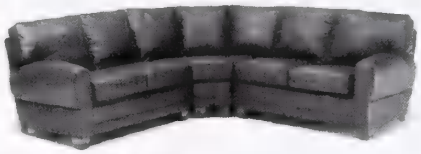
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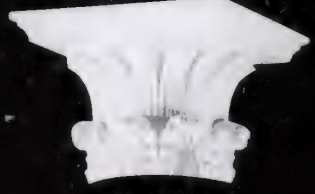
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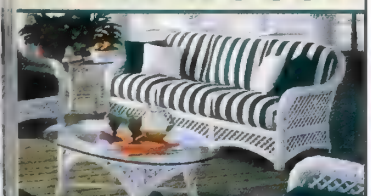
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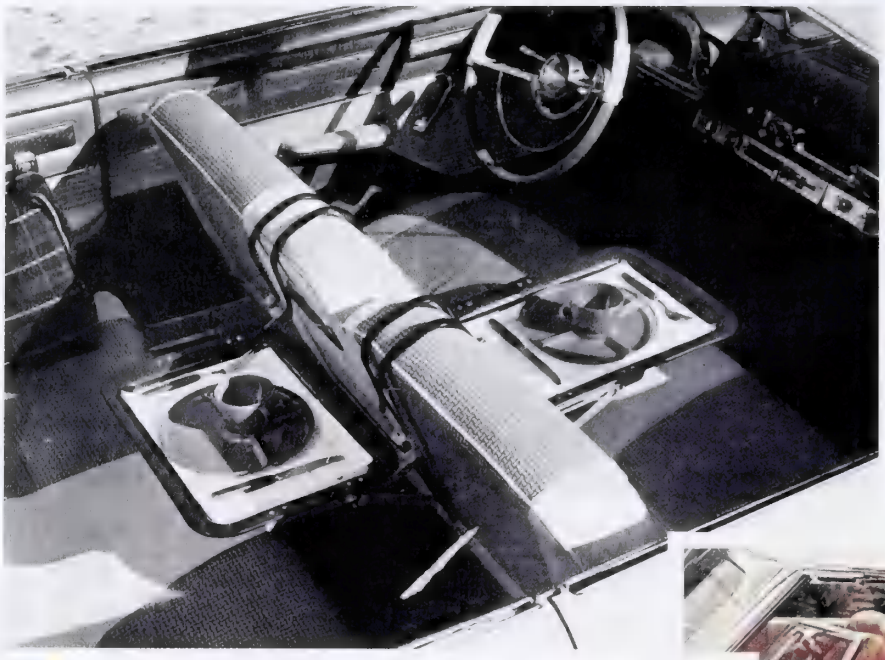
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WRITER: CHRISTINE PITTEL

# Start Your Engines

## But don't forget the throw pillows! In 1958 outfitting the family car was a whole new design opportunity



The May 1958 *House Beautiful* (cover above) featured a Packard Hawk cou (below), set off with silk pillows and a vicuña lap robe. Bottom: Color-coordinated throw pillows compleme the Pontiac Bonneville's iridescent leather upholstery. Center: The Mote Feed Bag, from Abercrombie & Fitch included a toaster, percolator, and th dishes seen on adjustible seat trays (left) in a Plymouth Belvedere.





AS SOON AS the Studebaker doors slammed and the motor revved, it meant the start of an adventure. Of course, that was when cruisin' on a Sunday afternoon did not involve a bumper-to-bumper slog through miles of suburban sprawl in an automobile with tin-can proportions. In May 1958 *House Beautiful* proclaimed, "Live in your car as you live in your living room," which did not sound quite so absurd when cars sported roomy front and back seats with real leather upholstery. Drivers could tuck in a few silken throw pillows and ride in style. Decorating needn't be confined to the home—the car was a whole new vehicle for the creative impulse, just waiting to be accessorized.

No coffee shop in sight? No problem. Plug the handy immersion heater into the cigarette lighter outlet and make a cup of instant, after you've unpacked the wicker hamper for a four-door picnic. *House Beautiful* featured all the latest gadgets to help you eat, sleep (on fully reclining seats), and even work in your car (a businessman drones into the lapel mike of a Dictaphone on the seat beside him). We showed a pull-out portable radio and even "an experimental TV" that folded away into a rear-seat compartment. But the happiest driver is leaning against "a portable electric massage unit with built-in cyclo motors which gently massage the back." Hit the road, Jack. ●



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Can inspiration combine the best of three vehicles? Yes. The step-in hei

of a car? Yes. The room of a minivan? Yes. Th

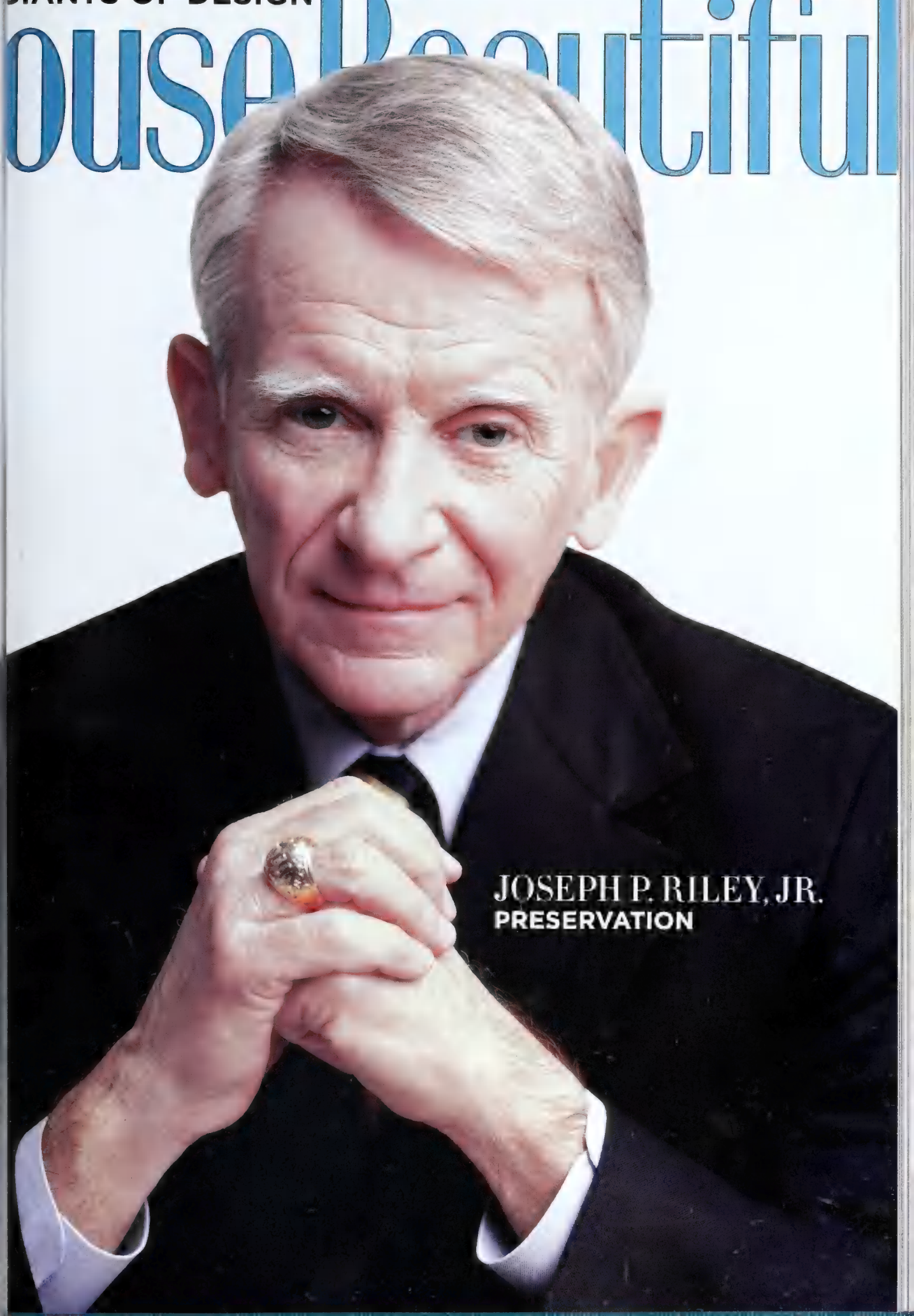
capability of an SUV? Yes, yes, ye

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affordability merge? Yes. Can performance testi

at 150 mph and 35K* coexist? Y

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more space, more comfort, more fun? Indee

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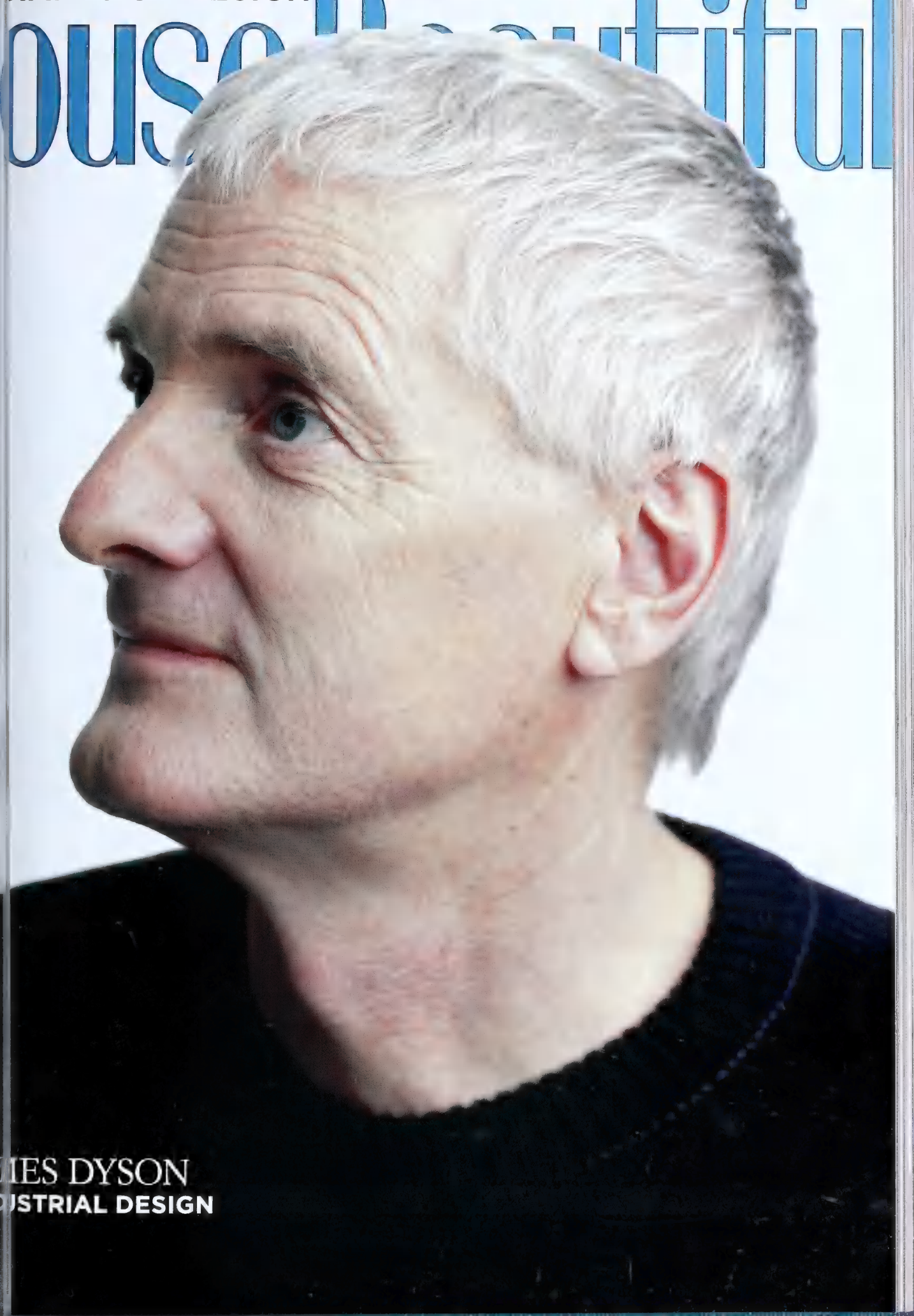



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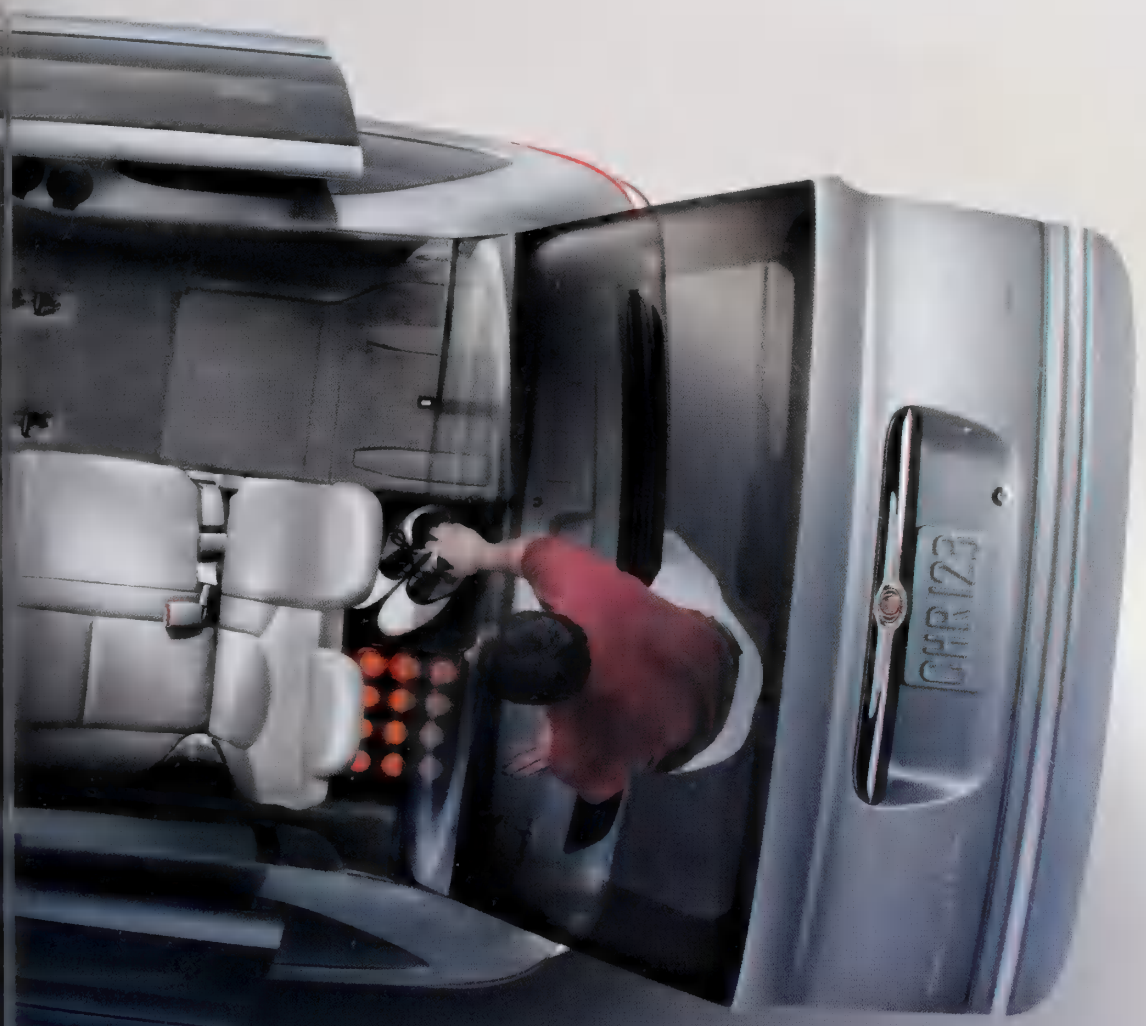
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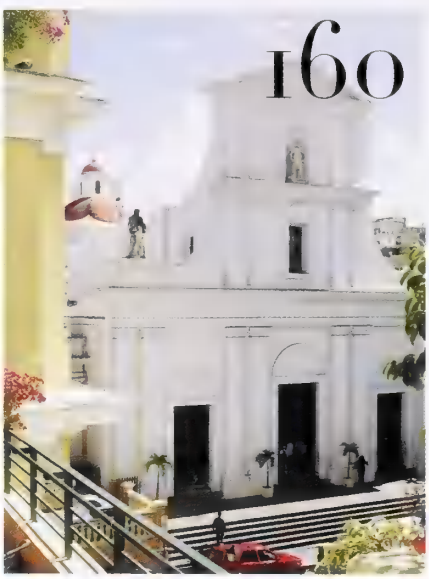
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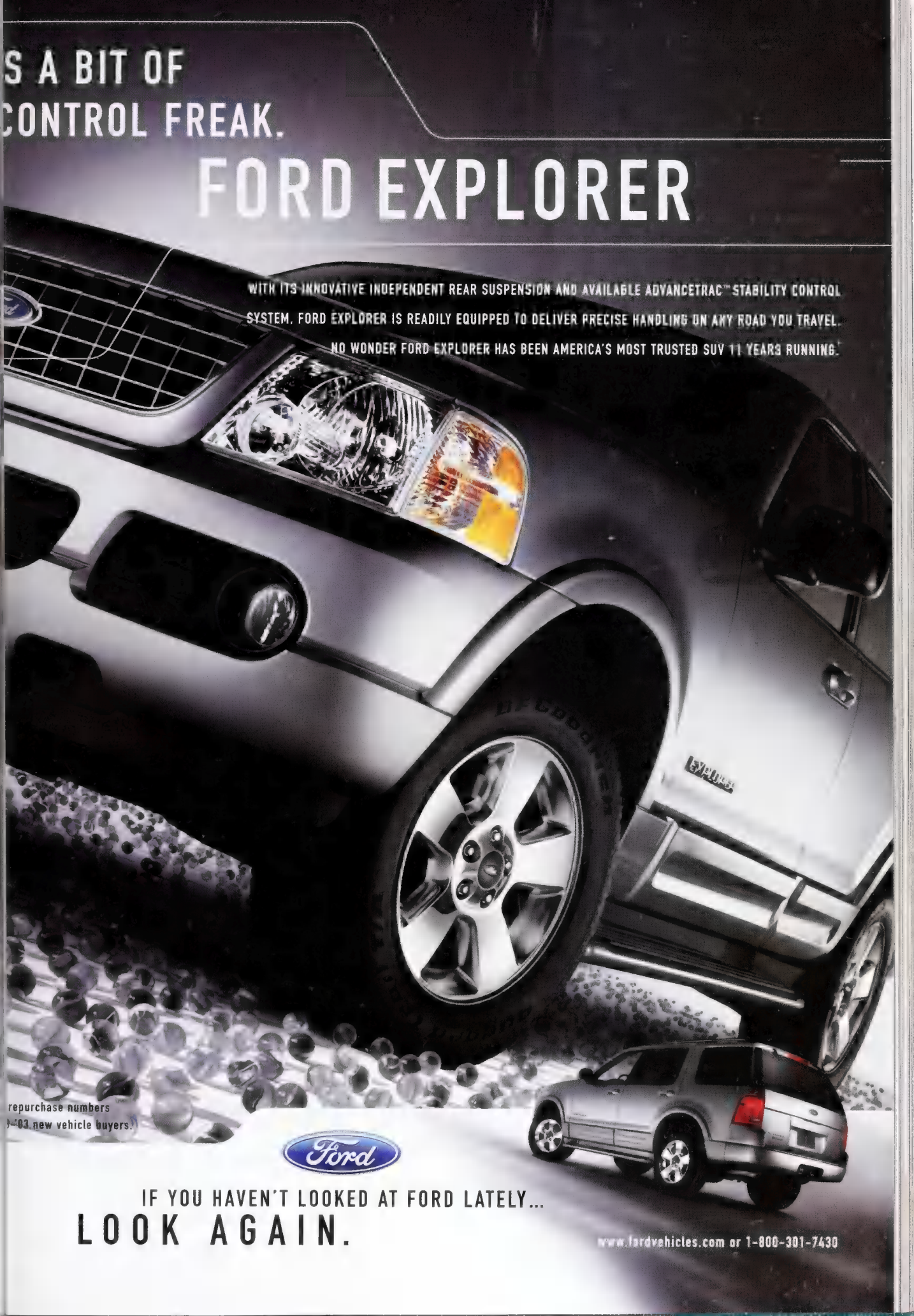

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### Hungry for More

Thanks for the delectably written article on Tamasin Day-Lewis ["The Anglo-Irish Kitchen," April]. But how can you taunt readers with irresistible photos of succulent sautéed chicken livers, chicken pie, and almond macaroon cake and not include recipes?

*Wendy Wilson*
*via e-mail*

Thanks for a scrumptious story on Tamasin Day-Lewis. But without one recipe, readers enticed by this cook's expertise will be forced to eat magazine pages.

*Denise Falcone*
*via e-mail*

*Editor's note: Space constraints precluded printing recipes. They can be found in two books by Day-Lewis: the forthcoming* Good Tempered Food *(Orion) and* Tarts With Tops On *(Miramax, $25).*

### East Meets West

"Cowboys and Indians" by Tonja Evetts Weimer in your April issue was very moving. Her treatise on what our possessions can mean to us lifted my spirits. Her marriage—and her decor—reflect a beautiful mix of cultures.

*Kelly Johnson*
*via e-mail*

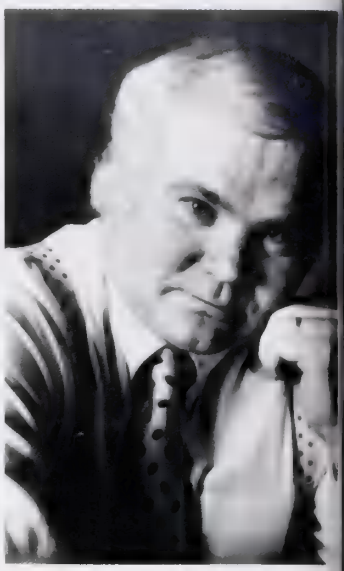
With the aid of a magnifying glass I was able to find in my atlas Ootacamund, the Indian village mentioned in "Cowboys and Indians." Weimer did not say how she and her husband met. Was it at a rodeo? An exhibition of Indian art? I'll always wonder.

*Ruth Kennell*
*via e-mail*

*Please send your correspondence to hbmail@hearst.com or to Letters,* House Beautiful, *1700 Broadway, 29th floor, New York, NY 10019. Be sure to include a daytime telephone number. Letters may be edited for clarity and length.*

### Pat Conroy ▶

Conroy is the author of the best-selling novels *The Great Santini, The Prince of Tides, Beach Music* and, most recently, the memoir *My Losing Season.* In October he will publish *The Pat Conroy Cookbook: Recipes of My Life* (Random House, $30), in which recipes will be interspersed with personal stories, including an adapted version of the essay "A Hometown in the Low Country" (page 128). He lives with his wife, novelist Cassandra King, on Fripp Island, South Carolina.



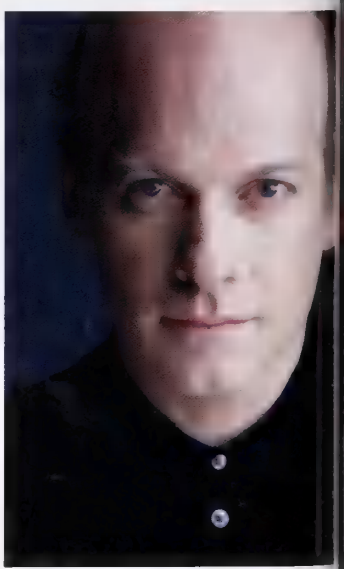


### ◀ Mimi Read

"After spending one long day
the rest of the world seemed
and unsightly for at least a week
Read of the garden she visited
ginia ["A Grand Plan," page 1
New Orleans native, Read also
about that city's Faulkner Soc
this issue ("Celebrating the Le
Faulkner," page 116). She has
on subjects ranging from archi
to food, and her articles have ap
in magazines including *Martha*
*Living* and *Travel & Leisure.*

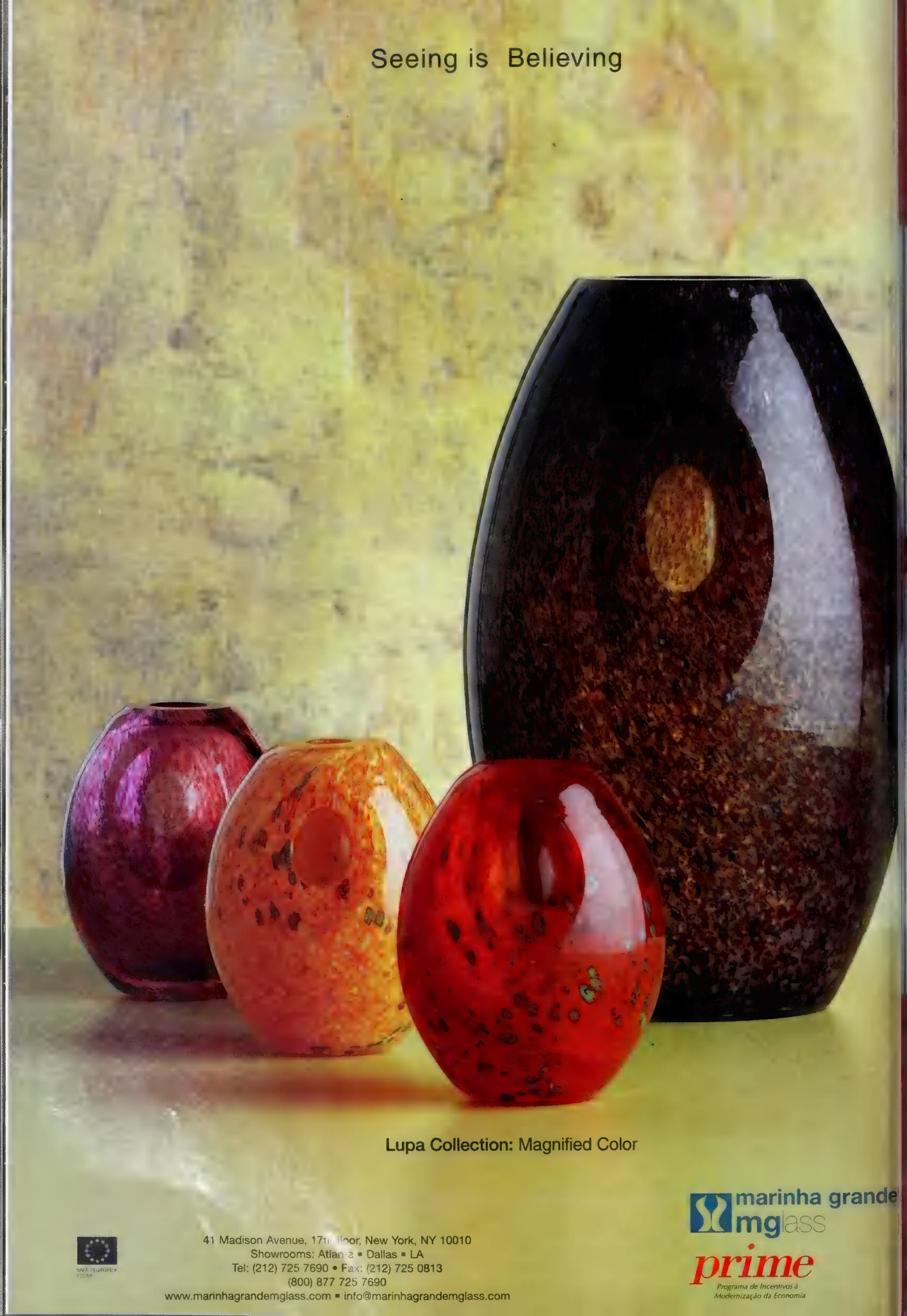
### Timothy Greenfield-Sanders ▶

Greenfield-Sanders, a contributing photographer for *Vanity Fair, GQ,* and *Index,* returns to photograph our "Giants of Design" for his fifth year. Besides being represented in such collections as the National Portrait Gallery and the Metropolitan Museum of Art, he recently had 700 of his portraits accepted into the permanent collection of the Museum of Modern Art. His forthcoming book, *XXX* (Bulfinch, $35) will be published in October, and he is directing an HBO special on the making of the book.




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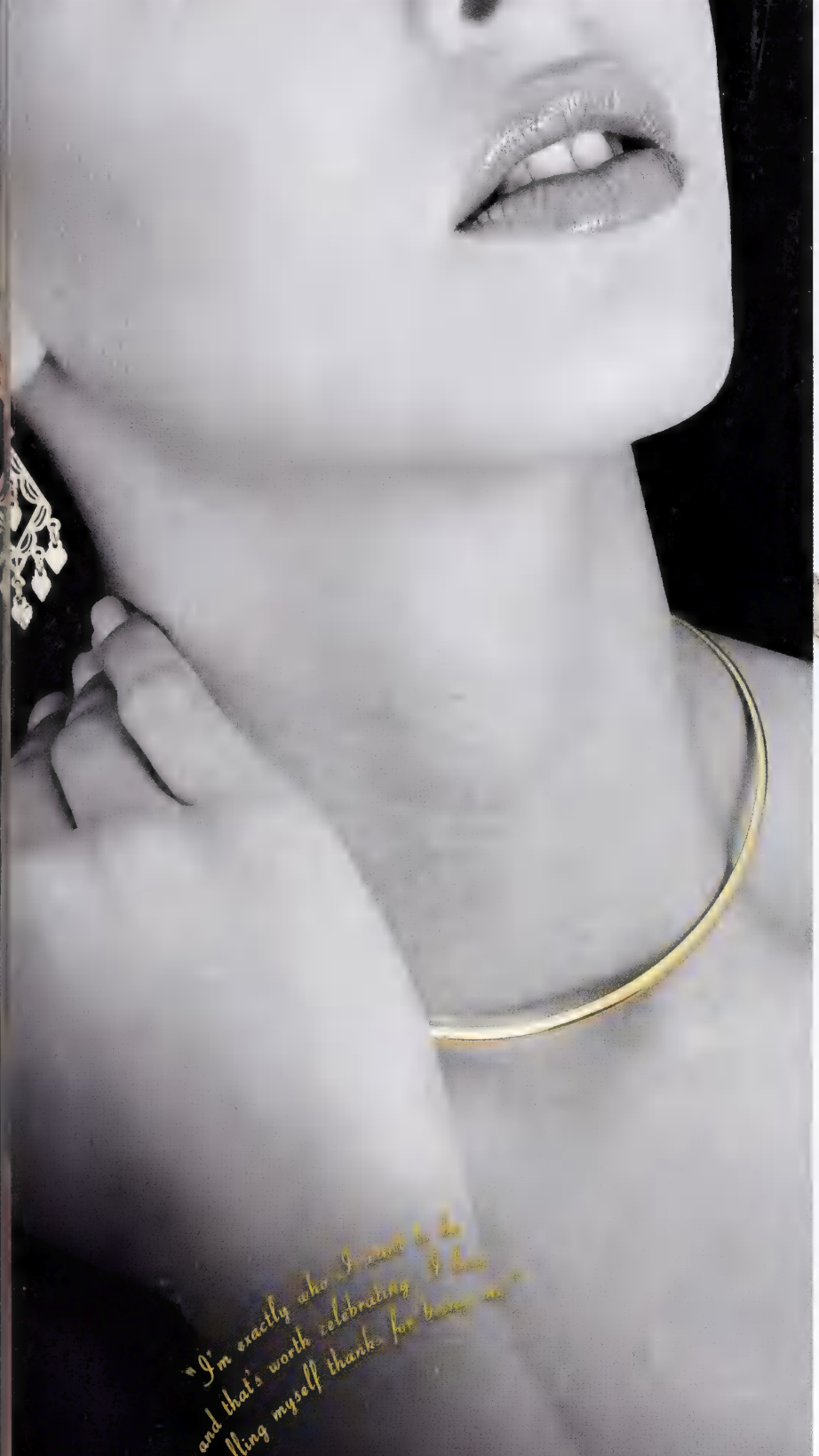
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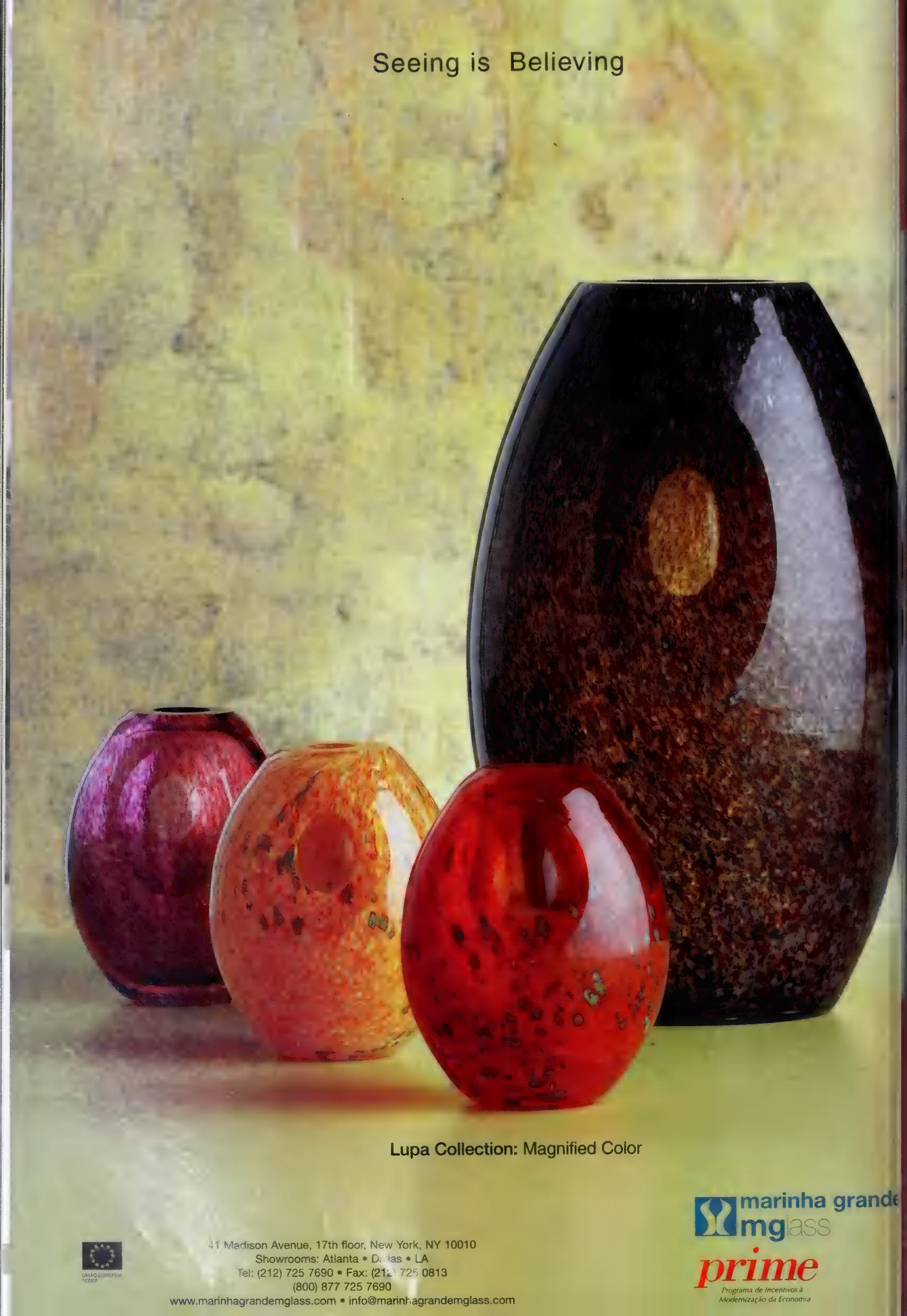
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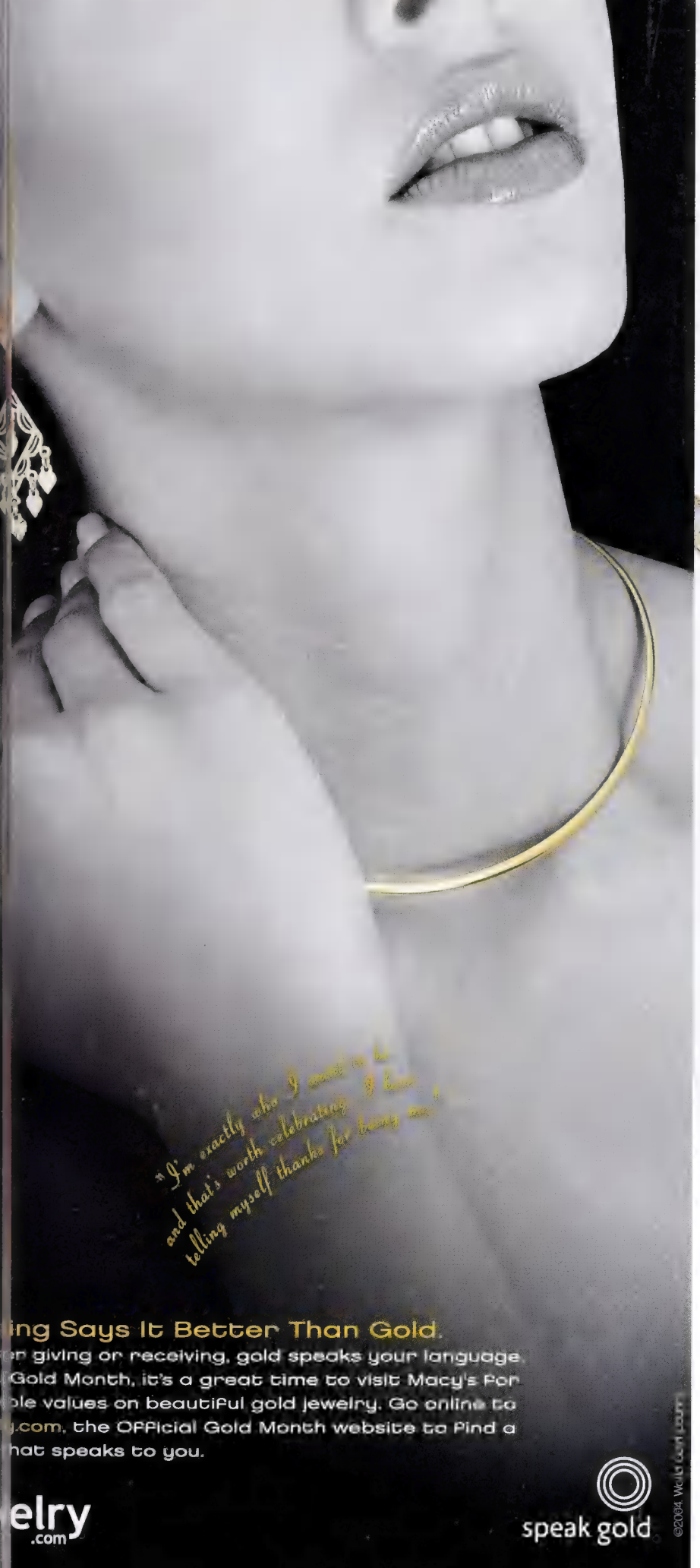
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# The Right Choice

's been a year since I mentioned, on this page, that I had spent the better part of a day assembling a trampoline in our ard for my daughter, Madison. I also did a bit of name-dropping in that column: You might remember that I said I was ng a pair of Calvin Klein jeans the day I put up the trampoline. In the same issue, the magazine named Calvin as our s of Design "Tastemaker" for 2003. Well, I still have the jeans, and even more remarkably, the trampoline is still stand- ll and sturdy. Now that we're finally into spring, the thing is getting good use again from Madison and her friends, and ionally from me, too. And not to worry, the safety net is still up. I need it much more than Madison.

t this year, it's my oldest daughter, Stephanie, who comes to mind as we announce our Giants of Design "Tastemaker" l for 2004. But first, a bit of background: Last December, I was doing my usual shuffle through stores trying to figure hat to get my children for the holidays. I don't have to tell those of you who are parents just how difficult it can be to e the right gifts for your kids, especially when they get older. Stephanie is a college student and the biggest mistake I make is trying to buy her something I think is hip. Nearly a decade ago, when Steph was 10 or 11 years old, I told her liked the band Hootie & the Blowfish. I thought she would be impressed that even the words "Hootie & the Blowfish" be uttered by me. Not so . . . "Forget it, Dad," I remember her responding. "They're for old people. I bet you've never of Nine Inch Nails." (No, I had not heard of them until that very second. A band called Nine Inch Nails reminds me e I say, fingernails screeching down a chalkboard . . . *arghh.*)

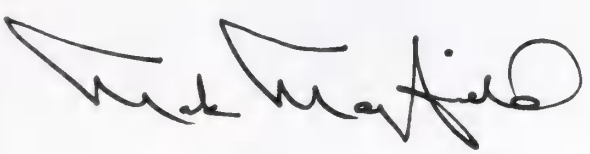
ll, even Nine Inch Nails is probably a has-been group by now. And Stephanie is well on her way to becoming a young n, which brings me back to our "Tastemaker" award. Steph and I actually see eye-to-eye, for the most part, when it comes hion these days. But one never knows, so I was thrilled to hear that she loved the gift I gave her for Christmas—a chic handbag from Kate Spade. (I also stuck a Burberry umbrella in there for good measure.)

is wasn't the first Kate Spade handbag I have purchased, and by all means it won't be the last. Yet, in our world at *House iful,* we were glad to hear that Kate had entered the home furnishings arena this year with splendid tableware and bed- collections. Just as Calvin Klein transcended the worlds of both fashion and home furnishings, Kate Spade is well on ay to doing the same thing. So we're honored to name her as our "Tastemaker" this year. She joins our other honorees: tte Himes Gomez for interior design; architect Richard Meier; industrial designer James Dyson; textile entrepreneur Stephanie Odegard; and Charleston, South Carolina's Mayor Joseph Riley for preservation. We'll toast each of them at a dinner at Cipriani 42nd Street in New York.



I have a feeling Stephanie will show up with her Kate Spade handbag.

Cheers,



Mark Mayfield

ecently, I was at lunch with executives from Barnes & Noble, who told me that one of the best-selling books in all their this past year was *House Beautiful 750 Decorating & Design Ideas.* If you haven't read it, you can pick up a copy at book- nationwide. We also have a wonderful new book just out called *Window Workshop.* If you're struggling with what to ut those window treatments, this book offers outstanding solutions. To order, call toll-free, 866-338-3778, or look for bookstore near you.

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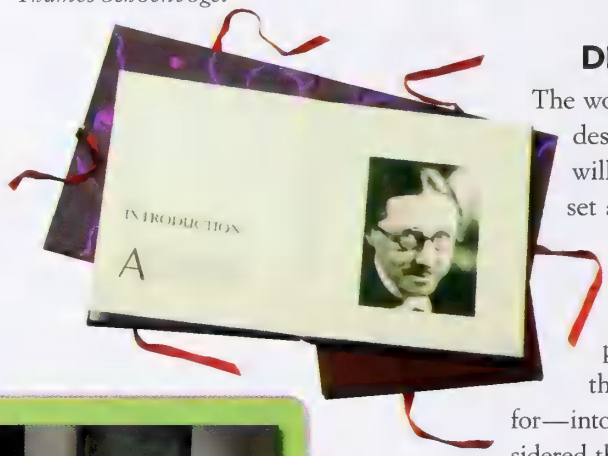
Despite their appearance, the stunning objects pictured at left are not scale models of an ultra-modern sculpture proposed for a metropolitan public plaza. They're actually a coffee/tea service designed by Zaha Hadid, the first woman to win the prestigious Pritzker Architecture Prize. The set, along with about 200 other works, are part of a June 10 sale celebrating a century of decorative arts at auction house Phillips, de Pury & Company in New York City. *Call 212-940-1200 or visit www.phillips-dpl.com.* *Thames Schoenvogel*

## NEW DIGS



**Interior design lovers visiting New York this summer should check in at the 70 Park Avenue Hotel when it opens in July. It's designed by Jeffrey Bilhuber, decorator, author, and all-around hot ticket in the design world. Bilhuber is overseeing a $19 million makeover of the boutique hotel, which is rising from the ashes of the old Doral Park Avenue Hotel near midtown Manhattan. The project is the Gotham debut for Kimpton Hotels & Restaurants, an outfit known for its collection of stylish metro hotels nationwide. *Call 877-707-2752 or visit www.70parkavenuehotel.com.***

***John Wolfe***




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## CITY STORE

**Southern California antiquarian Lee Stanton is already familiar to discriminating shoppers. They've been trolling his San Juan Capistrano shop for items as varied (and rarefied) as 19th-century American front porch columns and Portuguese painted iron chandeliers for more than ten years. But since opening the doors of an outpost smack in the center of Los Angeles's Melrose design district, Stanton can now boast of a presence in town and country. The stores are stocked with a selection of vetted wares meant to reflect their respective locales; a sophisticated metropolitan veneer prevails in the city shop (above).**

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## GRAND OPENING



The 40-year-old Aldrich Contemporary Art Museum in Ridgefield, CT, reopens June 13 following a yearlong renovation and expansion that has doubled its size. The facility (right) now includes a new education center, performance space, and a sculpture garden. One new exhibition is "Into My World: Recent British Sculpture," featuring selected works of nine rising British artists and runs until September 1. *Call 203-438-4519 or visit www.aldrichart.org.* *TS*

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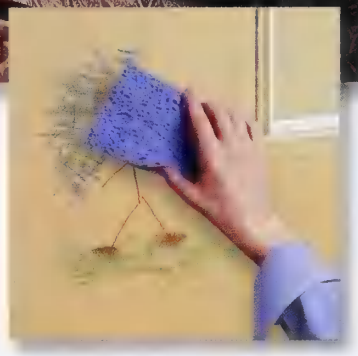
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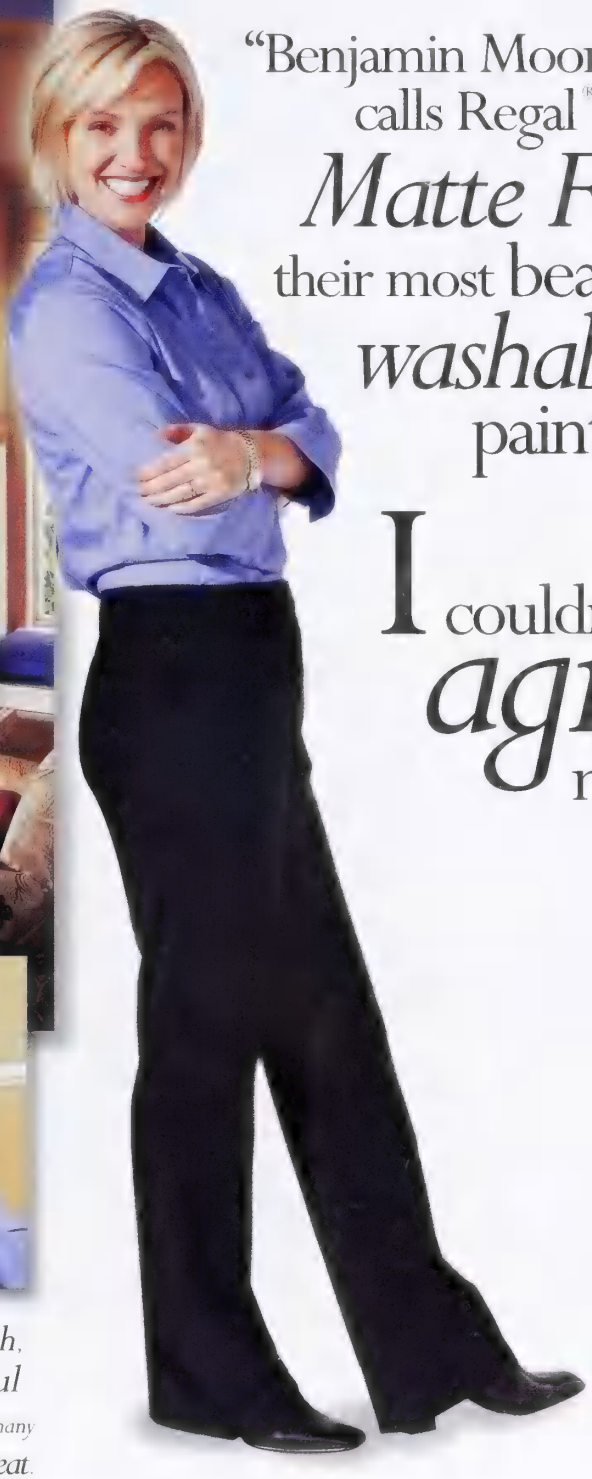

1. Linnea Euro shams in blue/honey, $139 each; by Matouk, available at Pioneer Linens: 800-207-5463. 2. Fandango standa sham, $27; by Marimekko for Crate & Barrel: 800-996-9960. 3. Checkerboard hem-stitched percale queen flat sheet in periwinkle, $55; by Wamsutta, available through Garnet Hill: 800-622-6216. 4. Canne queen duvet cover, $292; from Yves Delorme: 800-322-3911. 5. Picture Frame queen quilt, $145; by Garnet Hill: 800-622-6216. 6. Canne boudoir sham, $72 a p from Yves Delorme: 800-322-3911. 7. Sheer Bliss hourglass-stitch standard sham, $75; by DKNY Life, available through Ma stores nationwide: 800-877-2655. 8. Colette queen-size bed (featured throughout) in natural linen and cotton with pewte nailhead trim, $1,499; from Crate & Barrel. 800-996-9960. Queen-size mattress and box spring set (featured throughout), $3,000; by McRoskey Airflex Mattress, available through Sublime American Design: 212-941-8888. *(Continued on pag*



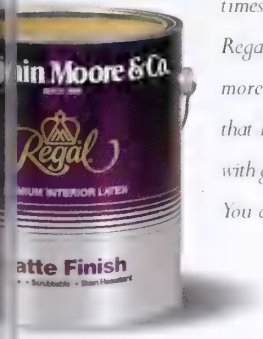


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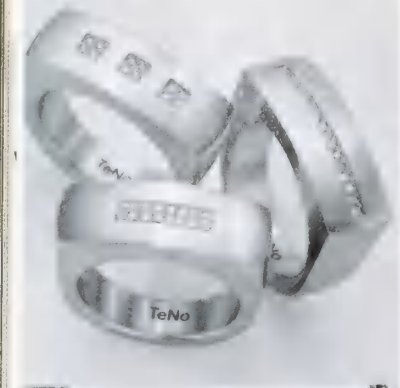



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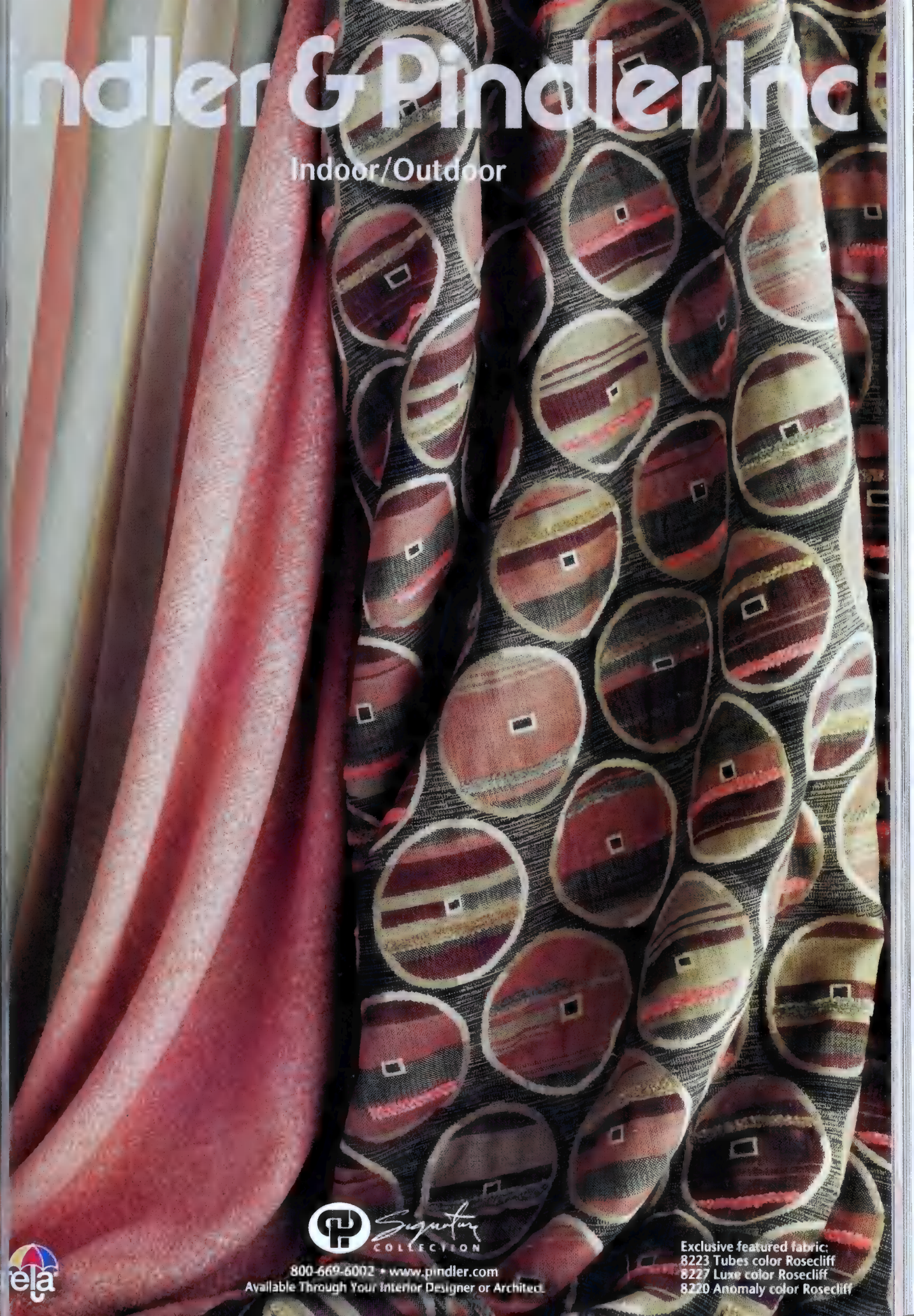


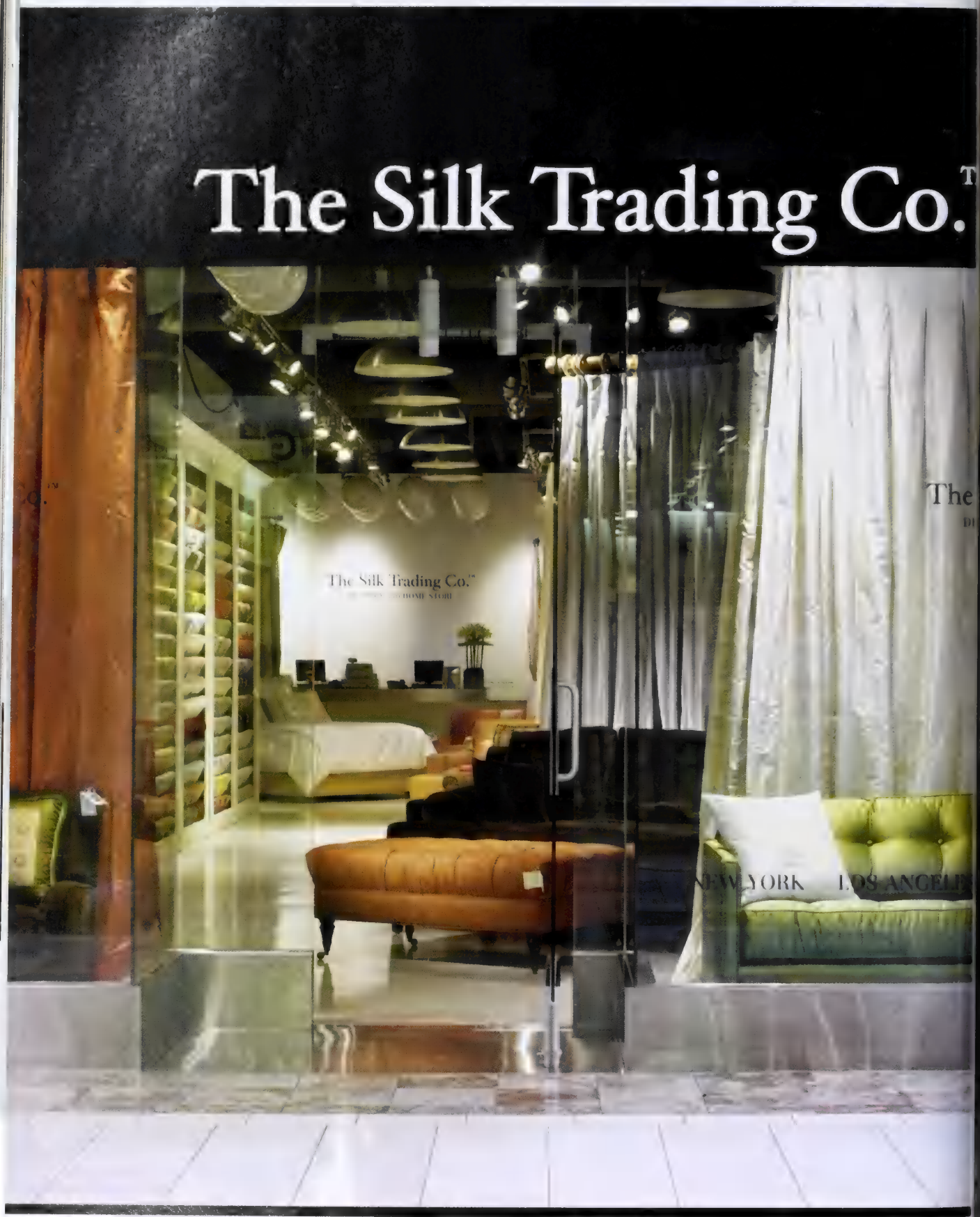






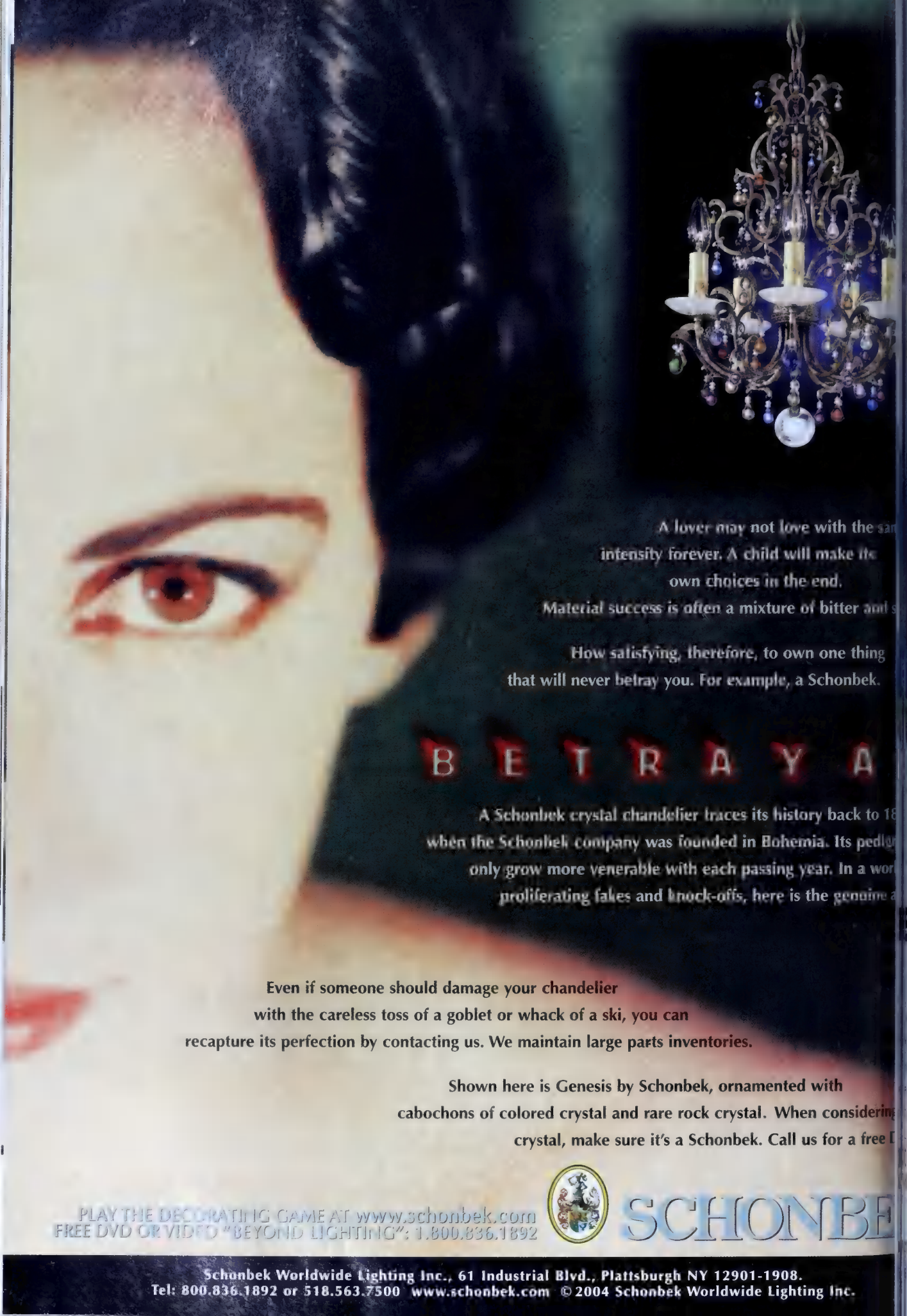




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ble Needle decorative pillow, $87; by Calvin Klein Home: 800-294-7978. 2 and 3. Abaca decorative pillows in sun and ge, $87 and $75; from Calvin Klein Home: 800-294-7978. 4. Embroidered raffia pillow in chocolate and red, $120; from tional Geographic Home Collection by Sferra Bros.: 800-336-1891. 5. British Colonial standard sham, $90; from Tommy r Home: 800-237-0658. 6. Jaipur queen fitted sheet, $90; from Tommy Hilfiger Home: 800-237-0658. 7. Shooting een flat sheet, $110; from the National Geographic Home Collection by Sferra Bros.: 800-336-1891. 8. British Colonial cover, $290; from Tommy Hilfiger Home: 800-237-0658. 9. Ngonga diamond queen blanket, $90; from the National aphic Home Collection by Sferra Bros.: 800-336-1891. 10. Double Needle queen quilt in papaya, $187; by Calvin Klein 800-294-7978.




1. Fiesta Stripe standard pillowcase, $25 a pair; from Garnet Hill: 800-622-6216. 2. European French case with appliquéd oversize Maxwell monogram, $415; by Leontine Linens at Bergdorf Goodman: 800-558-1855. 3. Multi Polka Dot pillowcase, $35 a pair; from Pine Cone Hill: 413-496-9700. 4. Veccia standard sham, $56; from the Scented Garden Collection by Signoria Firenze: 800-611-0135. 5. Amelia Island knit pillow, $50; from Tommy Hilfiger Home: 800-237-0658. 6. Multi Polk Dot queen duvet cover, $106; by Pine Cone Hill: 413-496-9700. 7. Botanical queen duvet cover, $129; from Pottery Barn: 888-779-4044. 8. Bucaneve queen flat sheet, $168; from the Scented Garden Collection by Signoria Firenze: 800-611-013

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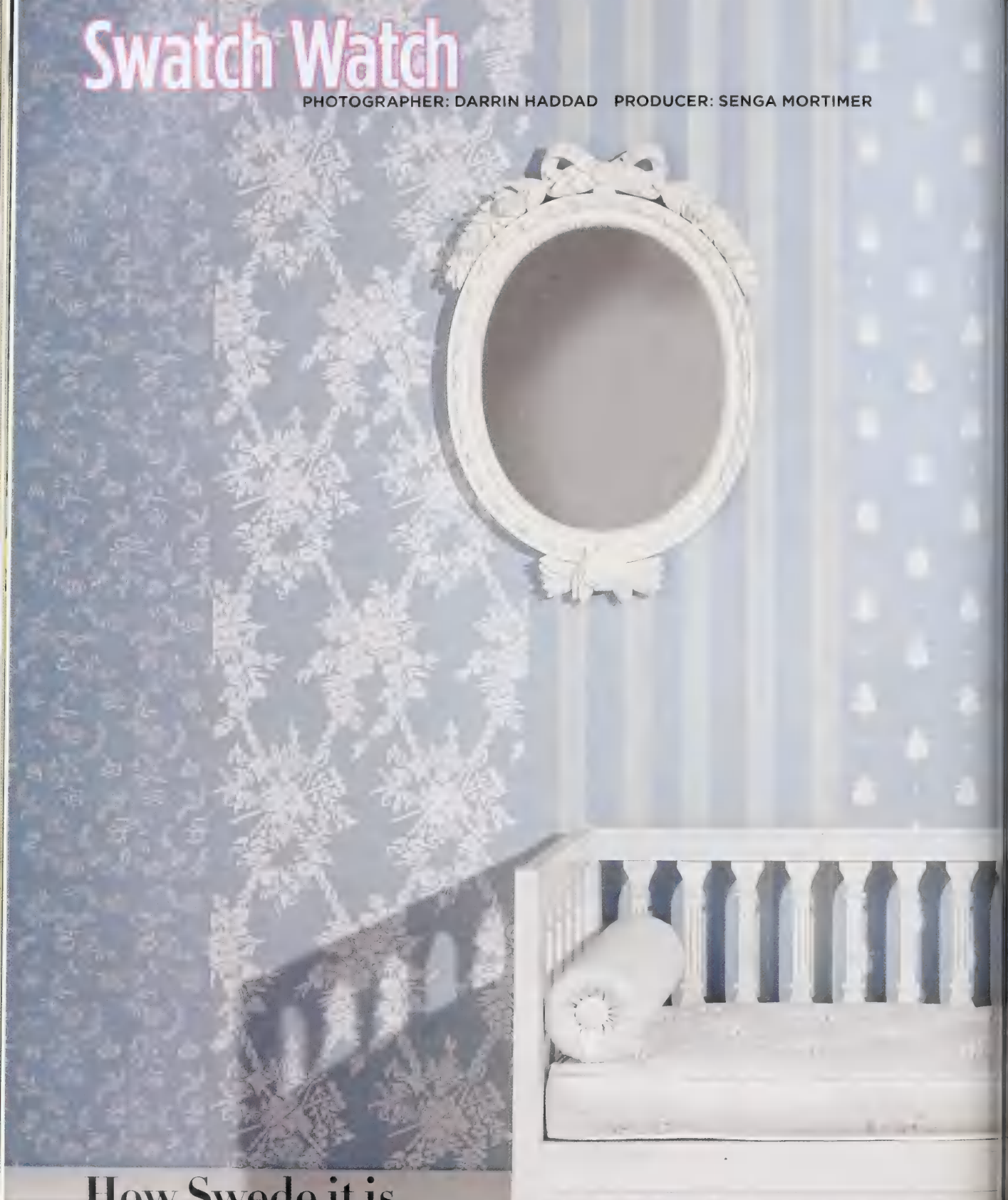
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# Swatch Watch

PHOTOGRAPHER: DARRIN HADDAD  PRODUCER: SENGA MORTIMER



## How Swede it is…

A look we love: Gustavian furniture of pale painted wood, covered in soothing shades of cotton or silk

Wallpapers from Farrow & Ball, from left: Uppark #553; Garden Trellis #552; Block Printed Stripe #748; Bumble Bee #551; Orleans Stripe #679; Brockhampton Star #550; Toile Trellis #677; Ivy #679. The Tosterup Bench #6150 and Rose mirrors #9209 are by Country Swedish. Bench fabric is Tamora #J125F-01, an embroidered handwoven cotton blend from Jane Churchill through Cowtan & Tout; trim is #981-12690 in color 0 from Samuel & Sons. Bolster fabric is Meadow Sprig #J126F-01 through Cowtan & Tout.



# Swatch Watch

All furniture is from the Gustavian Collection by Chelsea Textiles: the chair GUS 100; stool GUS 500; and bench GUS 610. The chair's silk-blend fabric is Paisley Leaf #F2602-03 from Colefax and Fowler through Cowtan & Tout. On the stool is a viscose-cotton blend Petersham Check # F2205-04 from Colefax and Fowler through Cowtan & Tout, trimmed with Samuel & Sons' #982-30702 in color 186 (also see the shorter length coming out of the tureen). The pure silk Albury Check #F2304-06 on the bench is from Colefax and Fowler through Cowtan & Tout; trim is #982-12682 in color 3333 from Samuel & Sons (also see the longer sample length). The source for the antique Swedish tureen is Profiles. For more details, see Resources.









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WRITER: JILL KIRCHNER SIMPSON PHOTOGRAPHY: ERIC PIASE

# From Clutter to Calm

## Designer Eve Robinson helps a young family refine their new apartment

WHEN AN ACADEMIC couple with a two-year-old toddler purchased a Manhattan apartment, they were pleased with its great bones: high ceilings, elegant moldings, nicely proportioned rooms. But the space was a jumble of visual elements that didn't match their aesthetic, and while the pair did not want to undertake an expensive renovation, they did enlist a professional to help redecorate.

Designer Eve Robinson began by painting the elaborate moldings and walls a uniform flat creamy white and by working with a consistent color palette throughout. "The colors in each room aren't necessarily the same, but they have a common ground that creates a smooth flow," says Robinson. She selected mostly neutral furnishings, but created a play of geometric pattern to lead the eye around the room. Elements of texture and surprise, like the Tucker Robbins Spider's Nest stool in the living room, kept the monochromatic scheme from becoming mundane. The apartment is now elegant enough for entertaining, but with practical touches like laminated fabrics in the kitchen and a flat-screen TV in the living room, it's family-friendly as well. >




Hanging photographs at eye level gives them greater impact.

Robinson dialed down the vivid aqua on the ceiling to a quieter taupe, and hung vertical-stripe wallpaper to lift the eye.

Lighting throughout the space was updated with a variety of fixtures from the same designer, Stephen McKay, for consistency.




### HB HINTS

- Neutral hues (in this instance, camel, persimmon, and taupe) help create a serene, sophisticated environment: adhering to a consistent palette, particularly in small houses, creates a feeling of spaciousness.
- Moldings need not be painted a contrasting color: When architectural detail is elaborate (or moldings are in less-than-perfect condition), using one flat-finish color on everything can be less jarring.
- Employing different products from the same line or designer—here light fixtures—introduces variety while retaining continuity.



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# Makeover







In a sitting room adjoining the kitchen, horizontal bands of soc green replaced frenetically patt (and overpowering) wallpaper, creamy white paint subdues on lipstick-red bookcases.

The banquette is covered in a whimsical Donghia dog-print fa laminated for spill-resistance, w built-in storage drawers tucked beneath the seat.

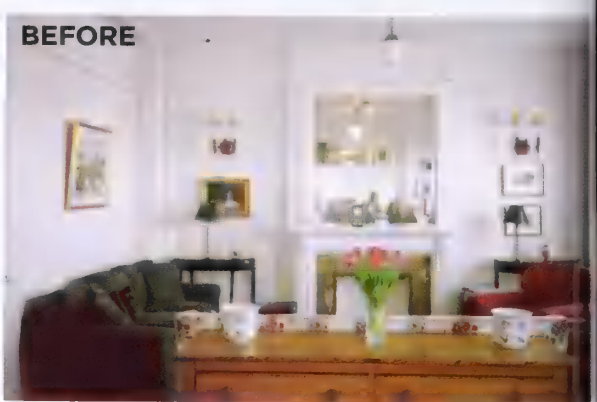
Squat, chic Christian Liaigre cha are upholstered in an inexpensiv durable Knoll ribbed stripe and paired with a virtually indestruc (read: kid-proof) but lightweigh cast-concrete table.




The flat-panel TV opposite the s an unobtrusive way to accommo family functionality into a sleek l space.

In the living room, subdued lime replaced a florid green-and-gold marble fireplace surround.

A graphic motif—on the gridded backs of the reproduction Frenc 1940s chairs, pillow and chaise fabric, and diamond-incised leat chests flanking the fireplace—br cohesion to the room. For more details, see Resources.




## TIPS

- Matching chairs don't necessarily dictate matching upholstery. Use subtly different fabrics to add an unexpected element of interest.
- Keep window treatments simple—flat Roman shades with contrasting borders are clean-lined and don't interrupt the architecture of the windows.
- Removing a picture rail can make ceilings feel higher and rooms less cluttered.





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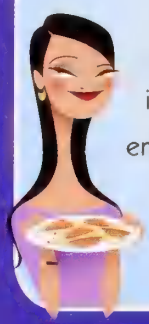
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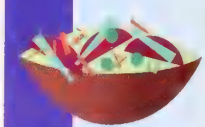


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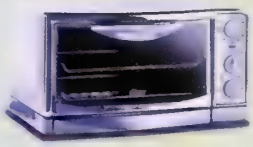
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One of the celebrity chefs you'll see in action is **Michelle Bernstein** – a leading practitioner of fusion cuisine – famous for her blending of American, Latin, Caribbean, French and Asian flavors. Turn up your creative heat with one of Chef Bernstein's recipes – at right. **Find more recipes and cooking tips at oster.com.**

## Michelle Bernstein's Brie and Artichoke Bruschett

6 (1/3-inch-thick) slices of round country loaf
6 tablespoons extra virgin olive oil
2 (6 1/2-oz.) jars marinated artichoke hearts, drained
1 (2 oz.) piece prosciutto or ham
1 small red onion, chopped
1 tablespoon chopped garlic
2 tablespoons balsamic vinegar
6 oz. brie
1 tablespoon chopped fresh mint
1 tablespoon chopped fresh basil
1/4 cup parmesan shavings



This recipe uses an Oster Toaster Oven.

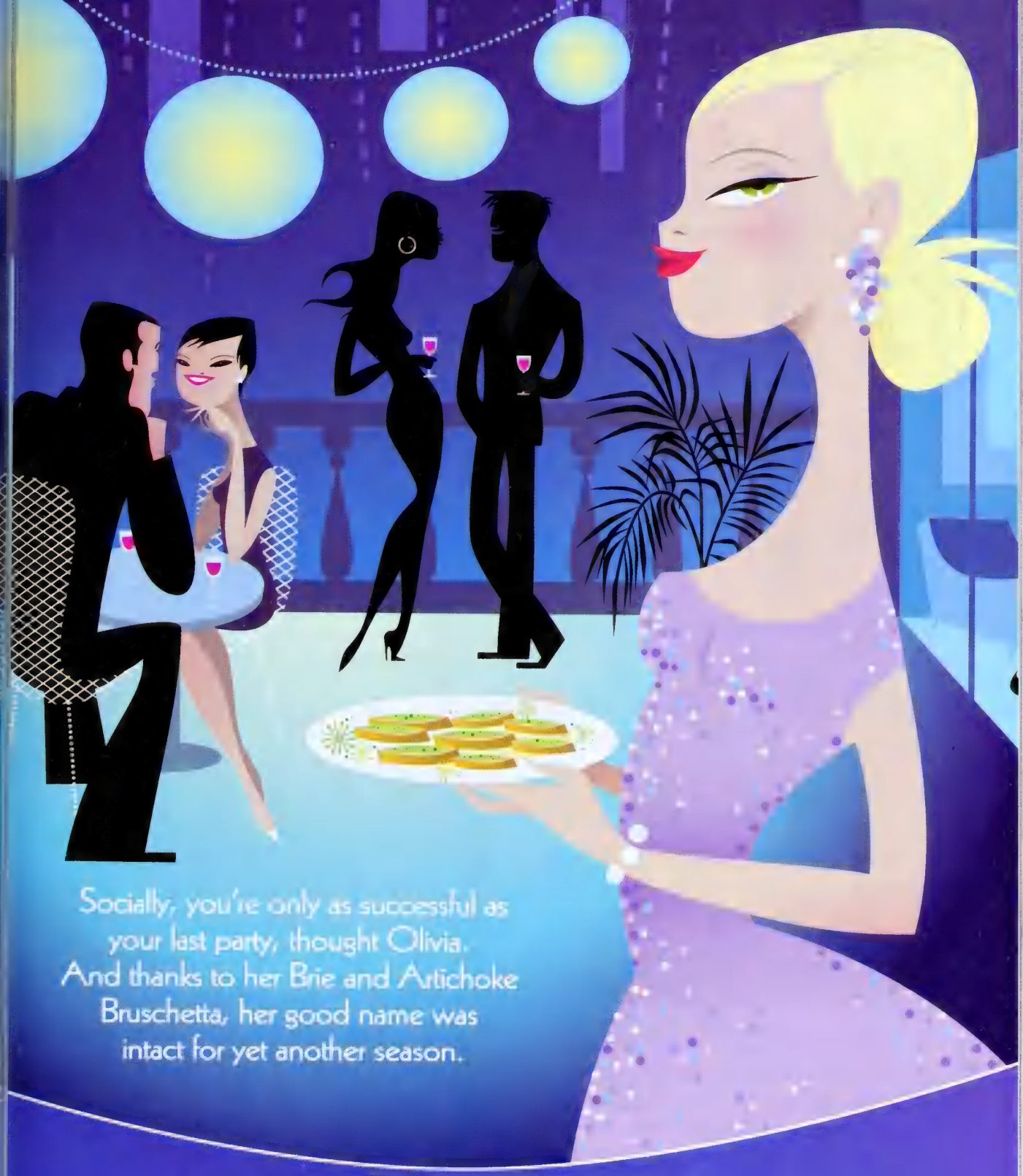
Set toaster oven to broil and pre-heat. Arrange bread in one layer on baking pan, brush tops with 2 tbs. oil, season with salt and pepper. Broil until golden brown and transfer to rack. Spread thin layer of brie on toasted bread. Cut artichokes lengthwise into 1/4-inch-thick slices. Cut prosciutto into matchsticks. Heat 1 tb. oil in 10-inch heavy-bottom skillet on moderately high heat. Add onions and garlic. Stir frequently until they are transparent. Add artichokes and prosciutto; cook artichokes until golden brown (about 4 mins.), add balsamic vinegar. Add basil, mint, salt and pepper to taste. Spoon mixture over the toast. Top with parmesan. Serve immediately.



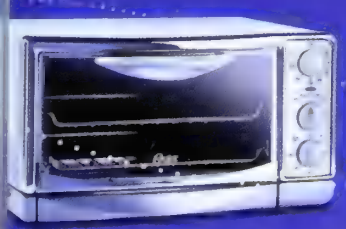


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Socially, you're only as successful as your last party, thought Olivia. And thanks to her Brie and Artichoke Bruschetta, her good name was intact for yet another season.



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# ...Hang Pictures

**Arranging paintings and photos is an art form in itself and rewards experimentation**



In a contemporary dining room by Ken Foreman, four images of the same shapely tree in different colorations are butted together to form one large square—far more effective than they would be in a row.

HANGING ARTWORK—be it paintings, photos, prints, or any other art objects—requires forethought and a little trial-and-error. Some decorators suggest laying out potential groupings on the floor to check on the balance, then measuring and making tiny placement marks on the wall to help transfer the arrangement. It's also best not to attempt this task alone; one person needs to hold the picture in place while another backs up and takes a good look. As you will see in our examples, groups can be close relatives (all flower prints, for instance) or just a random gathering held together by the taste of the owner. >

## TIPS

- Hang paintings or framed photographs close togeth create density on a wall.
- Be creative and mix it up. It's OK for oil paintings, watercolors, drawings, all kinds of prints, and photographs to coexist in a single wall arrangement
- When hanging a group of pictures together, avoid a mass-produced look by using several different frames.



Above a substantial sofa b Waldo Fernandez hangs ar even more substantial worl by Charles Arnoldi. The assemblage of sticks bring a deeply textured natural note to the scheme.



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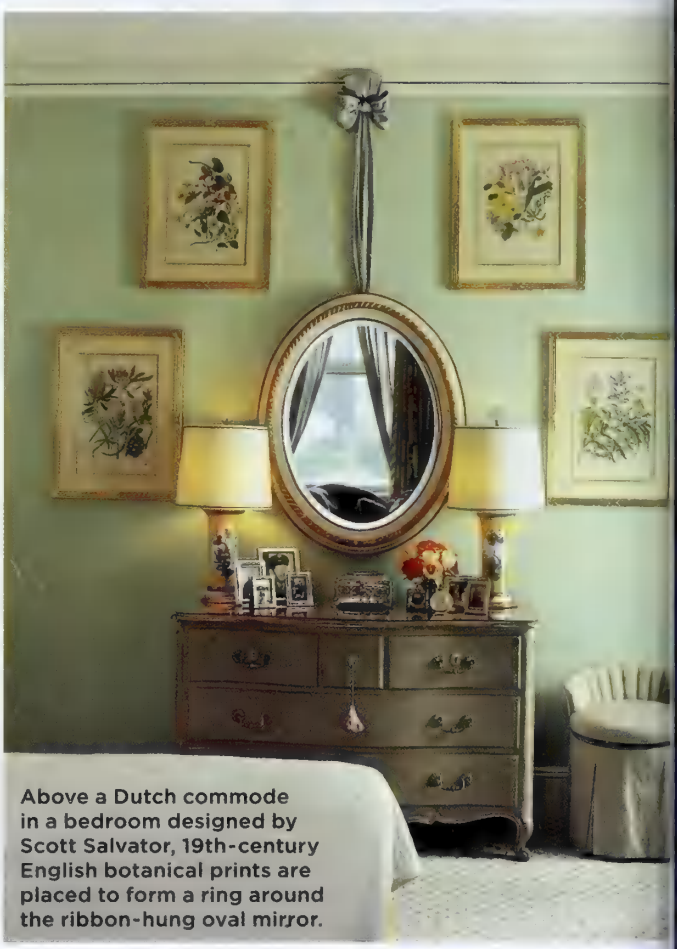
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The bedroom is an ideal place for personal displays like this kraft-paper-covered bulletin board between framed works in designer Adam Dolle's master bedroom. The tacked-on photos and clippings change regularly.



This kitchen by Jock McDonald has a gallerylike feeling, with an abundance of photographs hung densely. The pictures continue down a hallway.



Above a Dutch commode in a bedroom designed by Scott Salvator, 19th-century English botanical prints are placed to form a ring around the ribbon-hung oval mirror.



Designer Keller Donovan cut a huge map of Paris into equal pieces, then framed and hung them close together on a living room wall large enough to accommodate such a bravura gesture.

## TIPS

- Always consider scale when hanging artwork. A tiny painting hanging over a large sofa does work, nor should an enormous picture dwarf a tiny piece of furniture.
- Lining a hallway with photos creates an art gallery that will cause visitors to stop and take no instead of rushing through.
- Framed paintings and photos don't have to be perfectly lined up on a wall. They can be arra in any configurations that work with the architecture of a room.
- In a monochromatic room, keep the artwork and frames in the same tones to create a layerin texture that doesn't disturb the quietness of the room.




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# Garden Goddess

WRITER: KATHERINE WHITESIDE PORTRAIT: LIZZIE HIM

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**Heirloom plants elicit reminiscences, boast legacies, and are easy to share**



To pass along the Himalayan blue poppy, allow the seed head to mature and dry on the plant, then harvest the whole pod. For more details, see Resources.

MY BELOVED GARDEN has many imperfections, chief among them that I cram more plants into it than I probably should. I've been told that a garden can have too many plants, but that's like saying a person can have too many good memories. How could I eliminate the cellar hole rose I found while hiking in the mountains of western Virginia? It reminds me of the woods, my four-year-old playing in a creek, her baby sibling bundled and napping at my side. Our peony cutting garden came in a box from New Jersey—a friend's aunt had died, could I accept her beloved peony roots? Tiny hardy cyclamen and fragrant six-foot-tall lilies remind me of Nancy Goodwin's inspiring North Carolina garden, Montrose. Springtime's snowdrops recall Lucretia's Walk, an abandoned garden on a New York mountaintop. Deep-blue scillas, sparkling like sapphires scattered in grass, are mementos of the farm where we used to live. To me, it doesn't matter whether the plants are the exact specimens I once saw or similar-looking approximations. What I enjoy are the recollections they evoke.

### SHARING IS CARING

Gathering plants for giving your own heirlooms is easy. Here are methods I've used:

The handling of seeds is obvious. Let the seed head mature and dry on the plant. With poppies and species nicotianas, I cut off the entire pod and place this upside down in a paper bag secured at the top. I then label and store it in a dry place until planting time.

Bulbs are best moved during dormancy, but at this stage they have disappeared underground. Therefore, I move bulbs whenever the need ar making sure not to remove green age no matter how floppy it gets.

New growths of foxglove and lyhock that have sprouted fr the main root crown can be ily pulled away from mot plants with a trowel. Ot perennials (Siberian iris bee balm) require a sharp spade ( strong arms) to remove clumps from outer edge of the plant.

Digging up runners is the simplest way to ate new woody plants. Species roses and lilacs spr new babies away from the main trunk. Dig them soak in willow water (made by steeping willow twigs bucket of water), and nurture until roots are established

Grow roots of soft-stemmed houseplants like col and fancy-leaved begonias in water. For coleus, pinch an end piece, remove all but four leav and place in a tiny vase. For begon place one leaf in a tiny bud vase. Ke the vases in warm places until knots roots form. Pot water-rooted cuttings i sandy potting medium. A big glass jar a large vase can be inverted over the pot to keep the tra plants from drying out.



### MAKING MEMORIES

Besides sharing favorite plants, research and locate g den gems you remember but didn't collect. Some p veyor's from whom I have rediscovered plants from past: Old House Gardens (big crinums that remi me of my English garden), Smith & Hawken (b poppies like those featured in my first book, *Antiq Flowers),* and Brent and Becky's Bulbs (jonquils simi to some author Eudora Welty once showed me). ■

### MEET KATHERINE WHITESIDE

Jones New York Collection hosts Katherine Whiteside for a special Mother's Day event at Macy's Roosevelt Field in Garden City, New York. Whiteside will be on hand May 1st to discuss how to look and feel like a garden goddess, with fashions from Jones New York Collections and tips from her own best-selling garden books. To RSVP, call 866-255-9069




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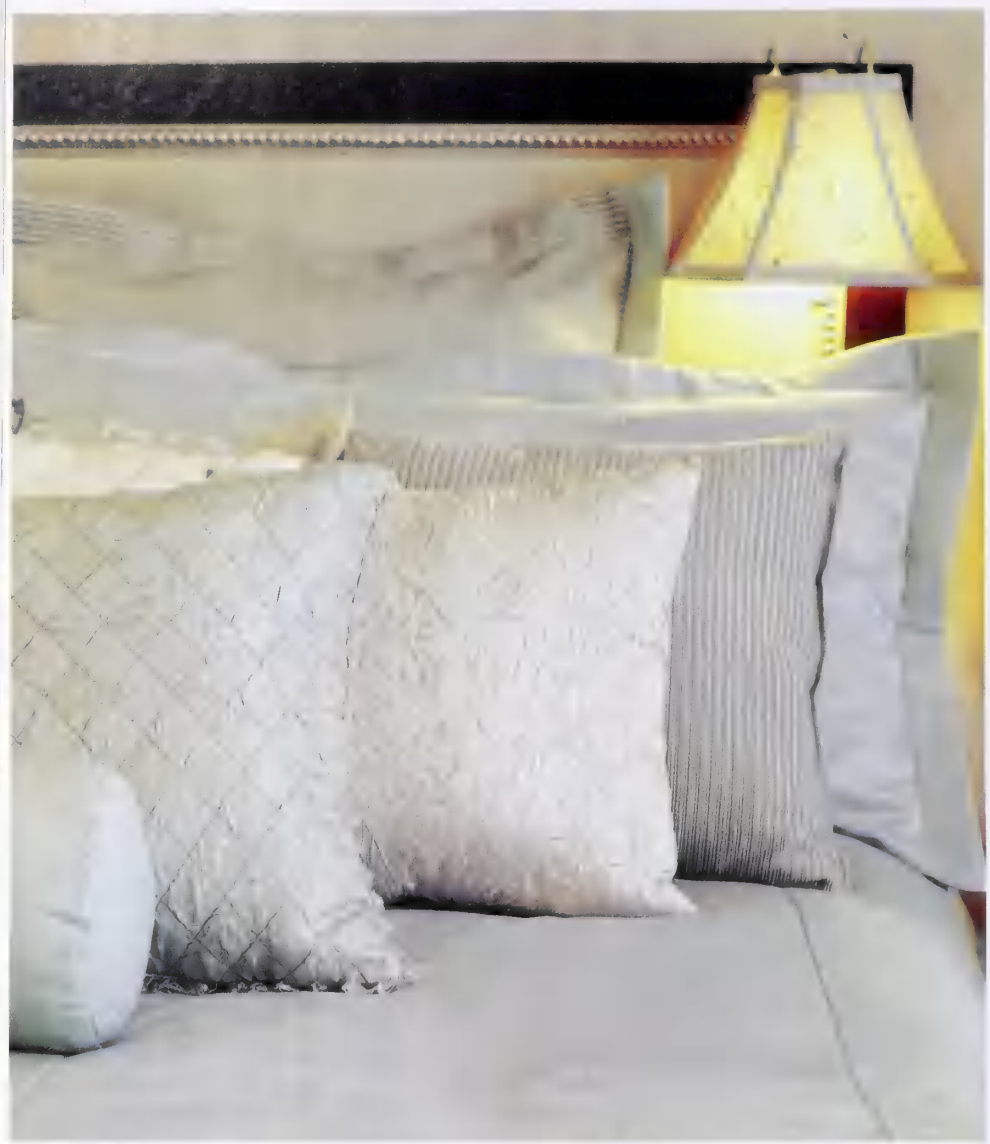
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# Store Front

WRITER: MARIO LÓPEZ-CORDERO PHOTOGRAPHER: ERIC PIASECKI PRODUCER: DAVID M. M





## Jane Seymour at Home

**The actress's latest collection of home accessories showcases her *other* talent: design**

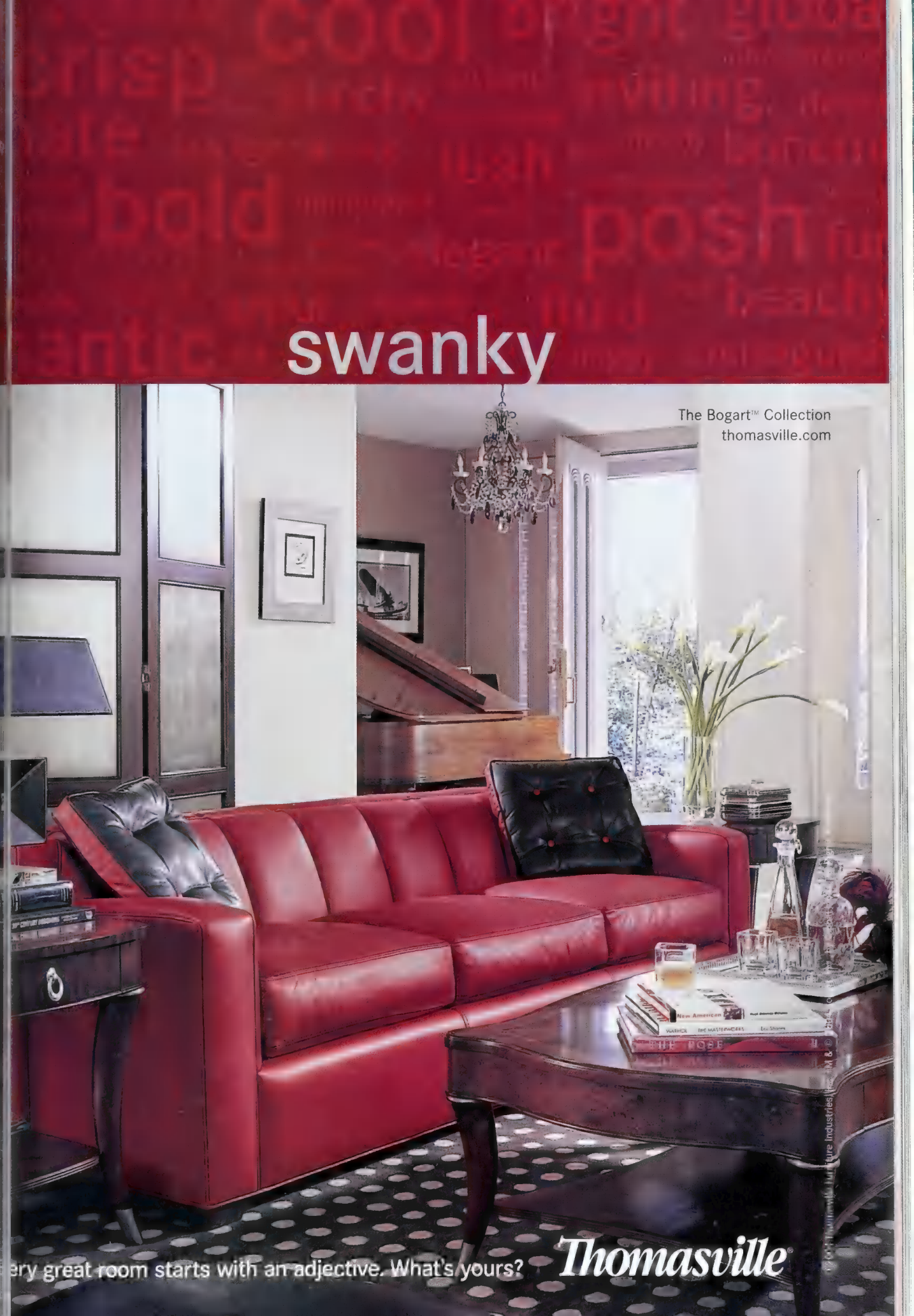
AS AN ACTRESS, Jane Seymour
that certain colors flatter the skin
era. As an artist, amateur decorat
avatar of a lifestyle manifested in a g
line of products for the home—in
sheets, tableware, and lighting—she
to employ those shades to benefi
complexion. Thus, quilts and shee
her new Pacific Floral line feature a
and-ocher palette. "Red and gold a
to the skin tone," says Seymour. "E
should look good in their bedroom

Seymour's designs reflect her
ence decorating homes in rural E
and Malibu. The aforementioned
are prominent in her English
while the shades of the Malibu S
lection mirror the view from her
nia bedroom. "You see the swimmi
and the ocean and sky beyond—d
shades of blue that we matched e
Available at select Saks Fifth Avenu
tions and retailers like Parisian, Pr
and McRae's, all pieces are affordal
meant to be interchangeable; she b
such versatility is key: "They can v
Malibu or Milwaukee," she says.





Clockwise from top left: A bedding ensemble from Jane Seymour's Mal Sky collection; the headboard lamp functions like a sconce but clips on. Seymour surrounded by her wares. can be mixed and matched. Bathroo accessories are meant to evoke sea and shells.


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# ore Front

## ymour's designs
## n work in Malibu
## Milwaukee







Clockwise from top: Pacific Floral pillows, shams, and comforter are cotton prints. Quilts and pillows with French slant reflect Seymour's frequent stays in Provence. Accessories include faux-tortoiseshell votive holders and vases and carved bibelots. For more details, see Resources.


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# GIANTS OF DESIGN

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JOSEPH P. RILEY, JR.

KATE SPADE

RICHARD MEIER

STEPHANIE ODEGARD

JAMES DYSON

PORTRAITS BY TIMOTHY GREENFIELD-SANDERS
PRODUCED BY DAVID M. MURPHY

From household appliances to the shape of cities, each of the six individuals honored with *House Beautiful*'s 2004 Giants of Design award has made a difference in the way we see our homes, ourselves, and the world around us. Endowed with the gift of invention and guided by an unerring eye, they epitomize excellence, integrity, and boundless imagination. We salute these visionaries for having mastered the fine art of elevating the practical to the sublime.

er is the proud sponsor of the Giants of Design awards event on May 13, 2004, in New York City

# Giants of Design

WRITER: ROSLYN SUL

## INFLUENTIAL INTERIORS



## MARIETTE HIMES GOMEZ
INTERIOR DESIGN

THE CLASSIC YET ECLECTIC TASTES of Mariette Himes Gomez have exerted an important, though quiet, influenc the world of design almost from the moment she launched her solo career some 30 years ago.

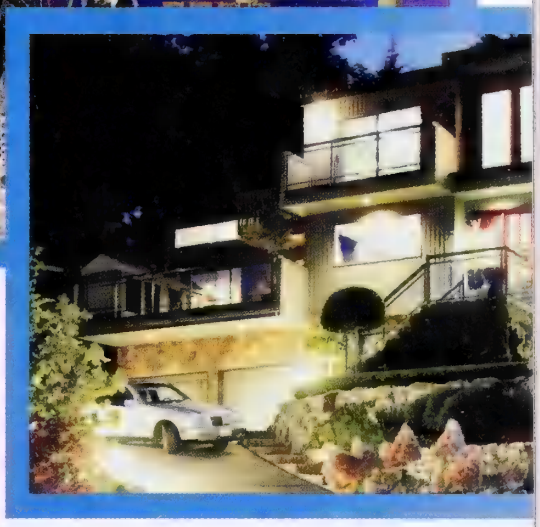
And while she has designed numerous hotels and offices, she is best known for elegant, understated houses that cap the individuality of both person and place. Her style is part tradition, part innovation; her homes may lull their owners comfort, but they also energize through unexpected choices and details.

"Mariette is never formulaic," says Jay Reardon, president of Hickory Chair, for whom Himes Gomez has designe

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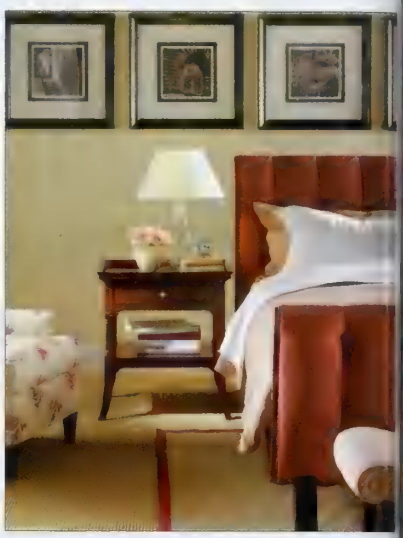
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# "I LIKE SOLVING PROBLEMS, AND



The unmistakable style of Mariette Himes Gomez is seen throughout this suite of rooms, all featuring furniture she designed for Hickory Chair. Clockwise, from right: The bedroom includes her Calla bed, table and bench. She created a huge mahogany mantel for this large-scale room. A tall china cupboard is offset by a low Egg ottoman with legs. Chinatown tables stand in front of Reading chairs and Barrel chair and ottoman. Opposite: The designer's Circle chair.







three collections of furniture. "She always responds to particular needs, and she is very sensitive to the fact that people have things they cherish and want to keep."

Himes Gomez knew at age 14 that she wanted to be an interior designer. "I'm not even sure how I knew what that was," she says, "but I was quite specific." Her father died when she was two, and Himes Gomez and her older sister, Sherry, were raised in Alpena, Michigan, by her mother and two aunts, whom she describes as "the Martha Stewarts of their day. They could do everything—sew, cook, clean chandeliers. We

Giants of Design

# EVER PUT ANYTHING OFF"

have a lot of money, but my mother
beautiful home."
high school she decorated the bul-
boards, designed stage sets, and cre-
Parisian landscape as the theme of
nior prom. After graduation, she
tted a portfolio to the Rhode Island
l of Design in Providence. "At that
t was a stretch for women to aspire
thing beyond teaching or nursing.
ay, I'm still shocked that I got out
small town."
day, Himes Gomez is far from that
town. She has spacious and appro-
ly beautiful offices on Manhattan's
East Side, with a shop below that
ner furniture lines. Her company,
z Associates, has famous clients,
of 20, and projects in the U.S. and
d. She recently published a book,
s (ReganBooks), now in its third
ng.
t something of her mother and
practicality is clearly evident in her
nor and conversation. She always
to a budget, even with the wealthi-
clients ("I'm too practical to say the
he limit, and I don't think it's ethi-
never goes out to lunch, and makes
t of finishing her workday around
M. "I'm very organized," she says.
solving problems, and I never put
ng off."
is sense of purpose and capabil-
pears to have characterized Himes
z from the start of her career. She
l from Rhode Island to the New
School of Interior Design in her
d year, graduated with honors,
age 19 went to work for architect
rd Durrell Stone, who designed the
dy Center among other important
ts. She was undeterred by being
letters to type rather than build-
o draw. "Any woman started that
the sixties," she comments, "and
t I'm grateful for that experience
se it taught me how to write con-
and how a business runs. I knew I
learn from everything."

She met and married Raymond Gomez, an architect who worked in Stone's office, and she subsequently went to work for Sister Parish, the era's grande dame of interior design who had famously decorated several rooms at the White House for Jackie Kennedy. There, the young designer learned about "beautiful things, upholstery, curtain-making,



period furniture, the decorating needs of an A-list clientele. It didn't form my style, but it gave me a sense of style." After two years she left, had two children (a son, Alexander, and a daughter, Brooke, who now works with her), and began to practice from home. "I had projects almost instantly," she says. "There was no big decision to start an office."

Some thirty years on, Himes Gomez takes on about a dozen design projects a year, often working concurrently on different houses for the same client. She likes to start at the construction stage, if it's a new building, often flying across the country to site meetings with architects and engineers. Together with the four designers on her staff, she develops each project by taking geographical context and the clients' tastes into careful account. Although she has a natural inclination toward a palette of neutral shades, she can apply color with flair, as she did in the red lacquer dining room of one of her earliest projects, or the yellow walls that provide indoor sunshine for a house in Ireland. Her tastes are wide-ranging; she loves the classic forms of 18th-century furniture and adores contemporary art and sculpture. This is immediately apparent in her office, which sets abstract paintings and Calder-like mobiles next to much-beloved antique chairs and a freestanding swirl of metal by Arthur Carter. (It is an instant testament to Himes Gomez's eye that the space somehow remains uncluttered and soothing to the eye.)

The designer's furniture and lighting designs are further evidence of her love of the classic and the contemporary. Both her private line and the range for Hickory Chair show pared-down, flowing forms, and small, whimsical touches that can make historical reference without fussiness. "Mariette has a wonderful ability to take the essence of a piece and transform it into something utterly distinctive," says Reardon. "Often it's by doing something unexpected with the hardware, or changing the finish. She's completely practical in her approach."

If Himes Gomez is practical, she is also a dreamer who believes that the house a person lives in can and should create order and serenity in one's life. "I think we need to establish pockets of calm in a world that's too much with us," she writes in *Rooms*. She is a modernist who believes in comfort, and a classicist who likes to pare everything down to essentials. Her contribution to her field has been to repeatedly demonstrate the easy fusion of these normally disparate aesthetics, without ever becoming predictable. At 61, Himes Gomez is a controlled center of energy and purpose, full of new ideas and plans. "I feel like I'm just beginning," she says. "I'm always setting new goal posts." ●

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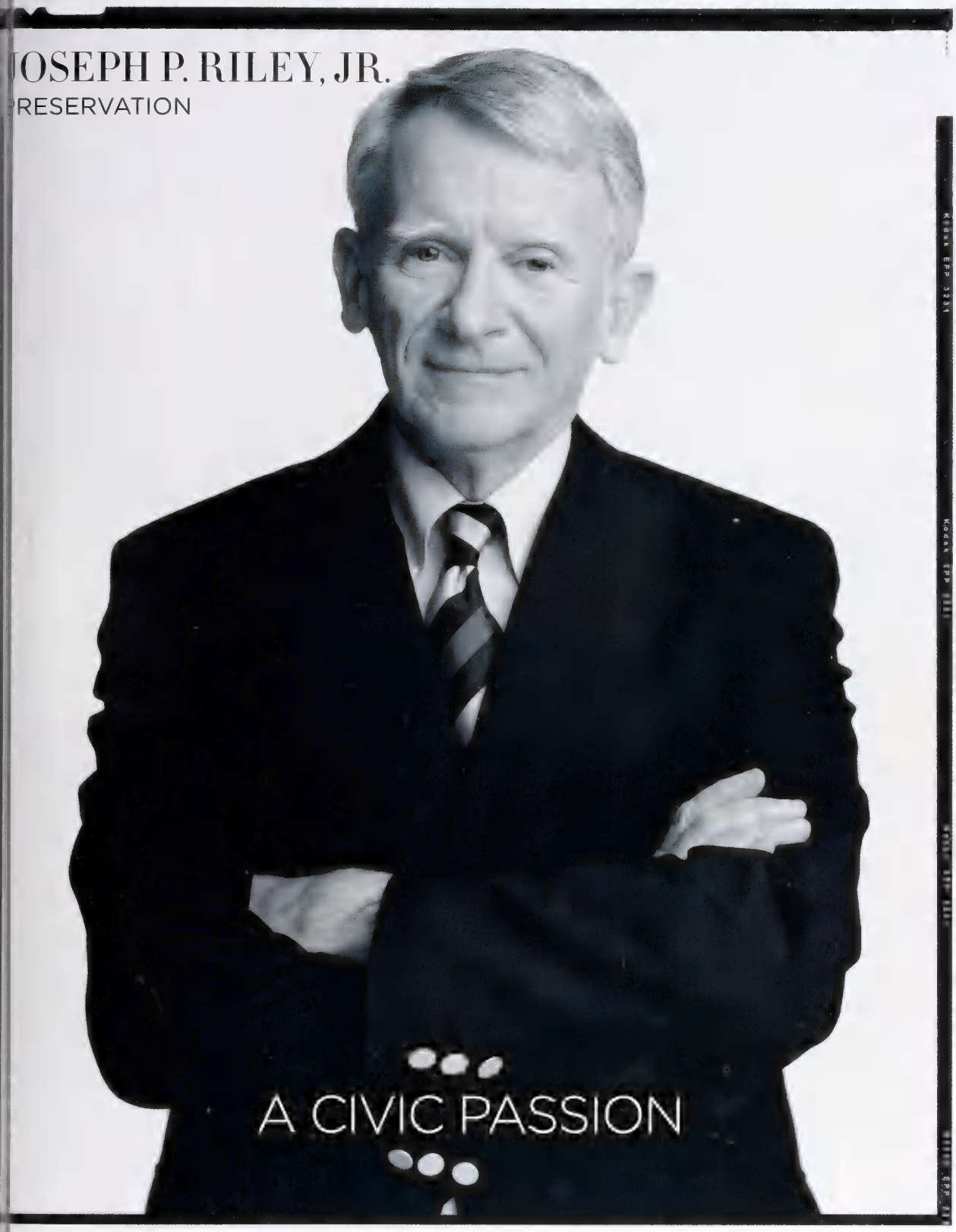
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ITER: ELAINE GREENE

# JOSEPH P. RILEY, JR.

## PRESERVATION

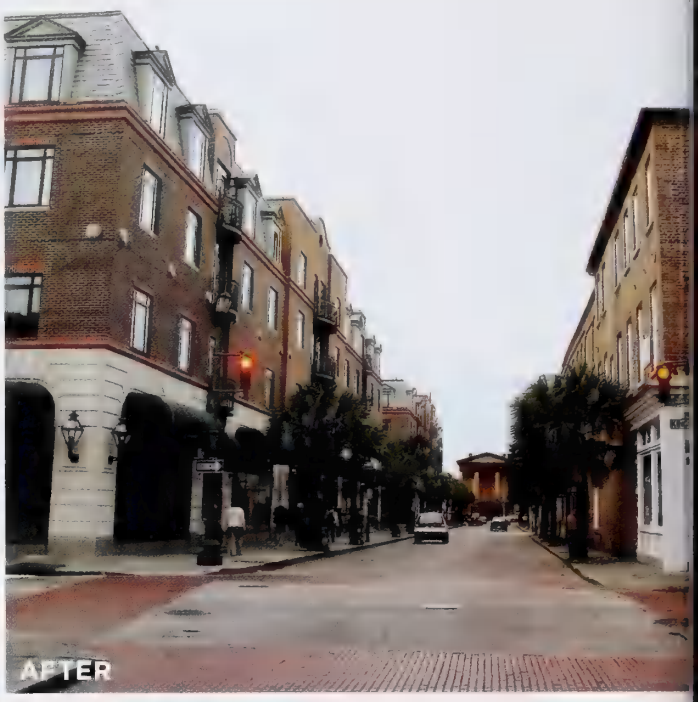



RPRISING AS IT MAY SEEM, one of the most brilliant and original urban planners in the United States is not a fessional but an elected municipal official. He is Joseph P. Riley, Jr., mayor of the city of Charleston, South Carolina, e 1975. His is a stable administration—Barbara W. Vaughn, his director of public information, has been with him 22 years, and she readily explains the reason for her loyalty: "He is a statesman, not a politician," she says. "He pays ntion to everything. He even chose the small-gauge pink gravel on the walks at Waterfront Park because he liked the and the *crunch*."

>

# "THE PUBLIC REALM ENRICHE






Top left: A corner on King Street, the heart of downtown before Mayor Riley revived it. Top right: The same spot with its distant Greek Revival focal point, Market Hall, where meat was once sold, now restored as a museum of early local history. On the left is the new Charleston Place Hotel; on the right are renovated old buildings. Above: Waterfront Park is a large and popular public space where developers had tried to build skyscrapers. Opposite: An example of Charleston's scatter-site public housing.

When Riley first became mayor of Charleston 29 years ago at the age of 32, the small but renowned Colonial city, had, as he recalls, "all the same urban challenges as the rest of the United States—racial unrest, street crime, and downtowns dead or dying." By then, this graduate of The Citadel, the military school that is the cradle of power throughout the state of South Carolina, and the University of South Carolina School of Law, had served a term in the state legislature and knew what he wanted to do for his native city. "I ran for mayor to open the government to people of color, to give them complete citizenship," he says. One of the achievements of which he is especially proud is the racial harmony that now prevails in Charleston. African-Americans—34 percent of the city's population of some 100,000—hold major posts, from police chief Rueben Greenberg on down. his boss, Greenberg is an imagin and unconventional thinker. H cut the crime rate dramatically what he calls "community polic taking officers out of their police and putting them on the streets- same policeman on the same bloc after day, just like traditional beat in big cities.

Mayor Riley was determined to the ghetto mentality that 1970s housing projects reinforce. He be a pioneer in scatter-site public hou filling in gaps on existing rows handsome new two-story construc "Building beautiful public ho doesn't cost any more than ugly lic housing," he declares, and is p right when private builders are attr to nearby lots. He also transforme dom rundown Victorian mansion rental units.

Riley is well known to profess city planners as a consummate u designer, a term he often uses himself (without the first adjective took what R.W. Apple, Jr., in *The York Times* called "a proud but r relic" and "turned it into a model m

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# giants of design

We trust you'll enjoy meeting the 2004 Giants of Design featured in this issue. We're pleased to mark our fifth consecutive year of recognizing leaders in an array of disciplines, and celebrating the vital role they play in beautifying the design landscape that surrounds us all.

Every year for the past five years, *House Beautiful* has welcomed the opportunity to give design leaders their due. This year, as in years past, the annual Giants of Design Awards pay tribute to the contributions of innovators in the field of design. But the tribute's impact is not limited to the individual achievements of the six honorees; it's a recognition of the growing importance that design as a whole has assumed in the world at large.

Design enriches every aspect of life, from the most utilitarian object to the most high-end luxury good. It takes form just as variously, from high-tech vacuum cleaners to classically-decorated interiors to glass-sheathed skyscrapers. Yet no matter what size or shape it comes in, great design teaches us that style and substance can work together to make the world a more beautiful, better-performing place.

Our 2004 Giants embody the transforming power of design. All six share a profound dedication to enhancing the enjoyment of everyday life by marrying form with function. This year's honorees are truly an elite group, representing the global design community at its finest.

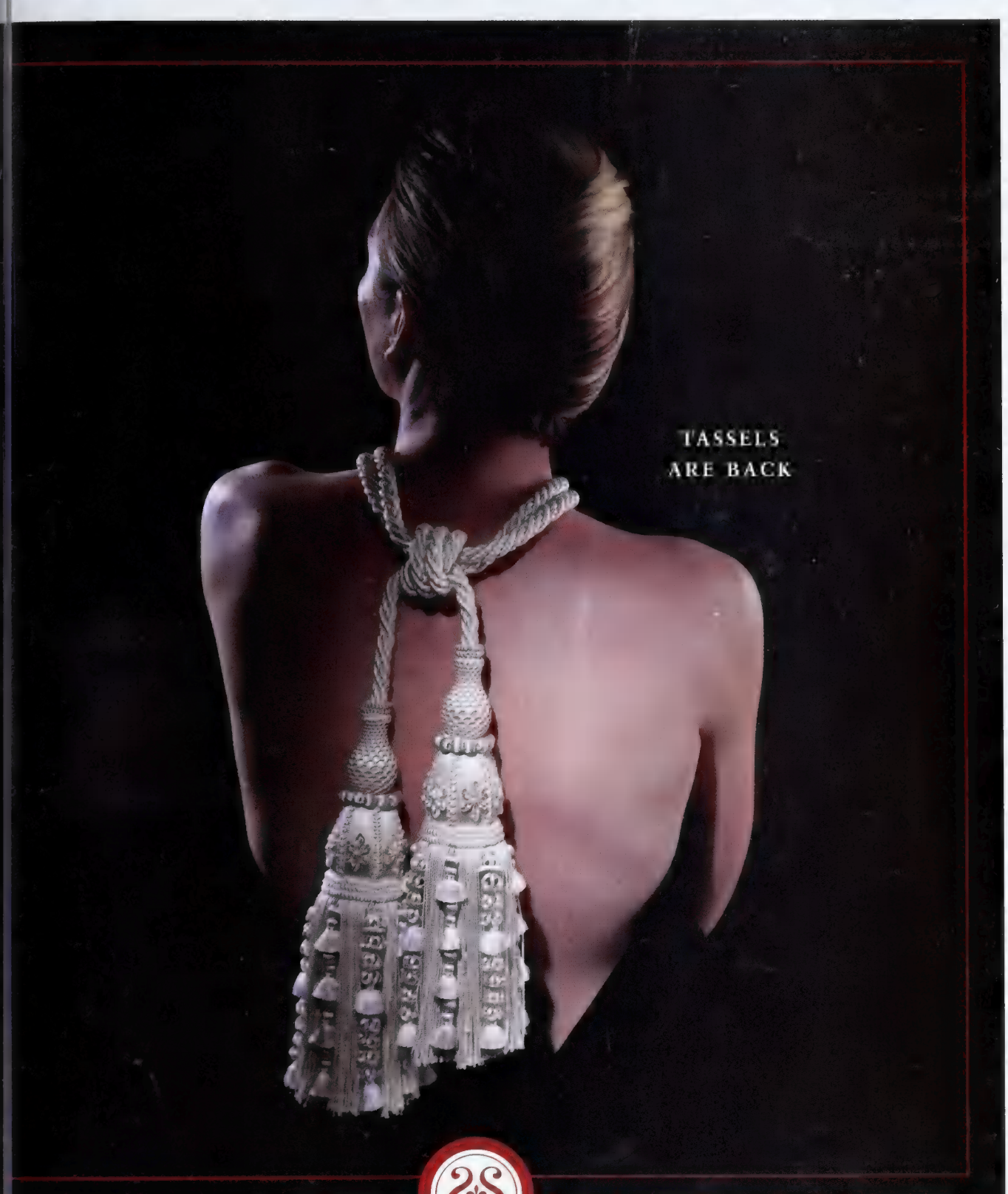
Our thanks go to all the dedicated and sublimely talented members of the design and advertising communities, whose support and collaboration continue to make it possible for *House Beautiful* and the New York School of Interior Design to spread the word about brilliant design.

Last but certainly not least, we'd like to extend our thanks to the driving force behind these awards: the Chrysler Brand. As presenting sponsor of Giants of Design, Chrysler stands tall as a Design Giant in its own right. Chrysler's rich history of creating products that embody the happy union of form and function sets a sterling example of just how profound and positive an impact design can have on contemporary culture.

Sincerely,

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Inge Heckel
President
New York School of Interior Design




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Our student body includes young people just graduating from high school, adults wishing to complete or enhance their level of education, and people ready to make a career change. In fact, more than half of our students are over 30 years old. We have found that the majority come to the college because of a long, unfulfilled passion for the discipline of interior design. Our students are serious about their work, talented, and creative.

There is a great sense of collegiality among the members of the NYSID community expressed in a sharing of ideas, mutual support, and respect. A sense of accomplishment is felt by all when we look at the roster of our celebrated alumni worldwide and the recognition our students have received with top awards in regional and international portfolio competitions for the quality of the projects presented.

Quality is at the heart of everything we work toward at the college, whether it is the academic program, the faculty, or the physical plant. NYSID has a distinguished faculty, superb facilities in a great location, and a challenging and comprehensive curriculum.

From the earliest days of the New York School of Interior Design, its graduates have earned distinction as leading designers in the United States and abroad. Our successful alumni include internationally known interior designers Mariette Himes Gomez, Mica Ertegun, Anne Eisenhower, Osamu Hashimoto, Barbara Ostrom, and Sylvia Owen; best-selling author and designer Alexandra Stoddard; Allan H. France, Kimberly Latham, Pia Ledy, Ted C. C. Odom, David Scott, and Rick Shaver; the late Robert Metzger and Michael de Santis, as well as Rubén de Saavedra and Elizabeth Nesbitt Shean, both of whom have scholarships named



1

2

3

4

**1 and 2** Main entranc 170 East 70th S
Photo by Christophe

**3** The lobby entrance to t auditorium
Photo by Christophe

**4** The lighting enables studen explore lighting with a variety of s and light sour
Photo by Durston Sc


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# New York School of Interior Design

in their memory. NYSID alumni work in leading interior design and architectural firms in the industry.

Throughout the years, many of the world's top interior designers, art historians, and architects have taught and lectured at the college. Because New York is an important design center, the college has access to the best design professionals and experts to serve as instructors and lecturers in their areas of specialization. NYSID faculty work as practicing designers in addition to being educators, authors, and active members of professional design organizations. As such, they add their knowledge and expertise to the college's curriculum and give NYSID students special insights into the practice of their chosen field.

Among the many influential figures who have lectured at the college are Michael Graves, Hugh Hardy, James Stewart Polshek, Kevin Roche, Robert Siegel, Adam Tihany, Peter Shelton and Lee Mindel, Peter Pennoyer and Katie Ridder, Victoria Hagan, Thomas Jayne, Vicente Wolf, Samuel Botero, Mario Buatta, Eric Cohler, David Anthony Easton, Mariette Himes Gomez, Albert Hadley, Charlotte Moss, John Saladino, Alexandra Stoddard, Marshall Watson, Bunny Williams, Lady Henrietta Spencer-Churchill, and Lady Caroline Wrey. The textile course, led by faculty member and former Schumacher executive Robert Herring, is enhanced through lectures by experts such as Murray Douglas of Brunschwig & Fils, Edward Goodman from Scalamandré, and color experts Talbot Love and Kenneth Charbonneau, formerly of Benjamin Moore.

Founded in 1916, the New York School of Interior Design is New York's only fully accredited, private, degree-granting college devoted exclusively to interior design education. We offer MFA, BFA, and AAS degrees in interior design as well as Basic Interior Design, a nondegree certificate program.

The New York School of Interior Design is proud to be a vital part of New York City's educational and cultural life and a creative force in the continued growth of interior design as a dynamic profession.



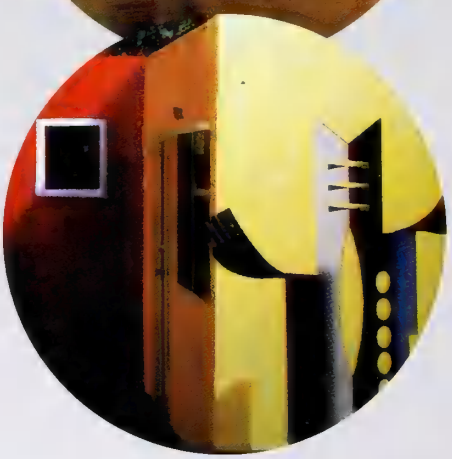
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**1** The NYS bookstor
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**2** The NYSID has more th 12,000 boo periodicals indexes on and offers ac to the interne through cons to over 30 area librari
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**3** The NYSID g is open to t public for exhil on interior de architectur and faculty student wo
Photo by Christophe

**4** This Hillcres conversion by t member and p William Engel part of the exh *Expression NYSID Faculty P*
Photo by Lillian Birn

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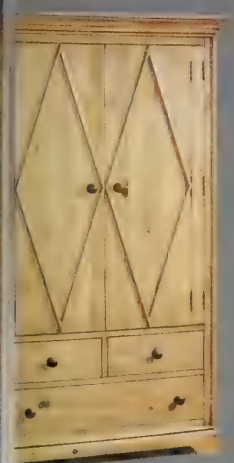
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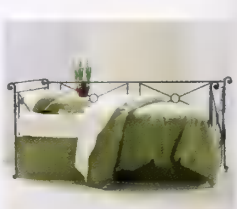
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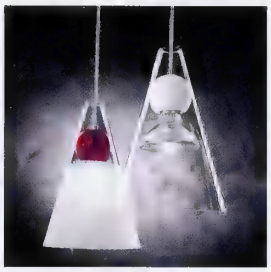
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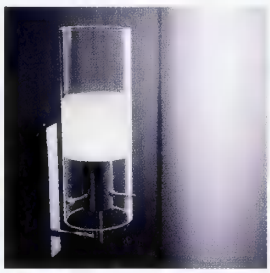
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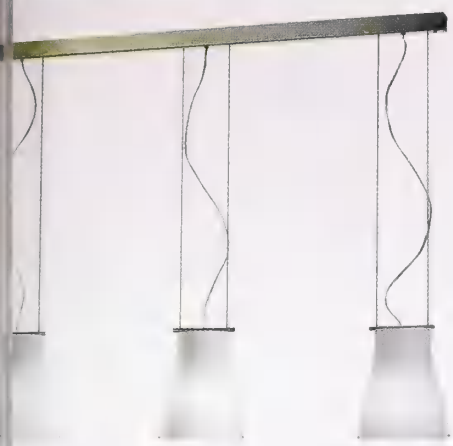
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# HE LIVES OF EVERYONE"



pple wrote, "You can't say t many cities, but you can about this one: one man d its destiny."

e mayor is galvanized by ublic realm," by which ans not only city-owned courthouses, and other pal structures, but basi- verything that citizens ence when they are not their houses and work- —streets, alleys, theaters, "The public realm enriches the f everyone," he says. "Even the t citizen gets a piece, and we need in the built environment. We ig street trees, not saplings, we granite over concrete."

s passion was obvious in New few months after the attacks of nber 11, 2001, when Mayor Riley sed the annual winter meeting Conference of Mayors. After dis- g the need to defend against the s of terrorism, he concluded by "The enemy attacked our big- ty [knowing] that the best way m America is to harm its cities. ve this is an opportunity for o understand the responsibility ating great, beautiful, civilized, nderful cities.

is year we are building four new ns in Charleston," he continued. w that sounds frivolous. I am not about drinking water. I am talk- out works of art. But you know, e the kinds of things that people d they know they own them, and s them feel better."

lier in his run, Riley saw to the res- n of the once-derelict King Street, art of downtown, now so healthy ive," he says. His administration d this by every means at its com- zoning against the bulldozing of and salvageable old structures, ging for funds in the public and sectors, encouraging numerous new businesses with design and financing help. The linchpin of the downtown revival was the development of Charleston Place, its core a luxury hotel and its parking facility a typical Joe Riley project. Charleston Place's King Street facades and the shops and restaurants behind them were restored, but the spaces in the rear were shortened to permit guest parking that is not visible from the street.

Mayor Riley declares, "In livable downtown Charleston, we insist that garages look like office buildings and have retail stores on the first floor. It is *disrespectful* to build facilities that look auto-oriented downtown, which should instead be designed for people." He adds that "Developers had fits [about this restriction] but I stuck to my guns, and they decided afterwards that the feature I had insisted on was the best thing they did with the project."

Riley also stood firm when developers wanted to erect high-rise offices near the weedy shore where the Cooper River flows into Charleston Harbor. Many mayors would have looked favorably upon this scheme as an opportunity to fatten the tax rolls. But this mayor said he wanted all Charlestonians and the city's many visitors to enjoy the sparkle and breezes of the riverside. He created Waterfront Park instead—"a gift to the future," as he called it. Opened in 1990, the park is still growing northward, and has resulted in private development on the fringes that best suit Charleston's traditional low-rise character. Waterfront Park has rules against skateboards, radios, and mopeds, but its pier has adult-size swing seats suspended from the roofed area that are always occupied.

Instead of garnering funds with skyscraper taxes, Mayor Riley has been instrumental in raising the city's appeal to tourists, without turning it into a Disneyfied Charlestonland. Rubber-tired trolleys move visitors around the town after they have had an orientation at the $10 million visitor center, housed in a remodeled 19th-century train depot. Another draw is the annual Spoleto Festival, 17 magical musical days every spring with performances all over town.

Although he has had no formal training in urban planning, Mayor Riley—who claims "My best teacher was the city"—established the Mayors' Institute on City Design 18 years ago, with the help of Jacquelin Robertson, then dean of the school of architecture at the University of Virginia. The two-day annual seminars have served some 600 mayors since their inception.

Riley has received many honors before his latest designation as a *House Beautiful* Giant of Design. At the White House in 1985, President Ronald Reagan presented the mayor with a Presidential Award for Design Excellence for public housing in Charleston. In 2000, Riley was the first recipient of the Urban Land Institute J. C. Nichols Prize for Visionaries in Urban Development. In 2002 the American Architectural Foundation gave him their Keystone Award for exemplary leadership in using architecture to transform a community. And there are more, but people who know the mayor say they can see that his best reward is a walk along the crunchy pink gravel at Waterfront Park, watching his fellow citizens enjoy a place they know they own. ■




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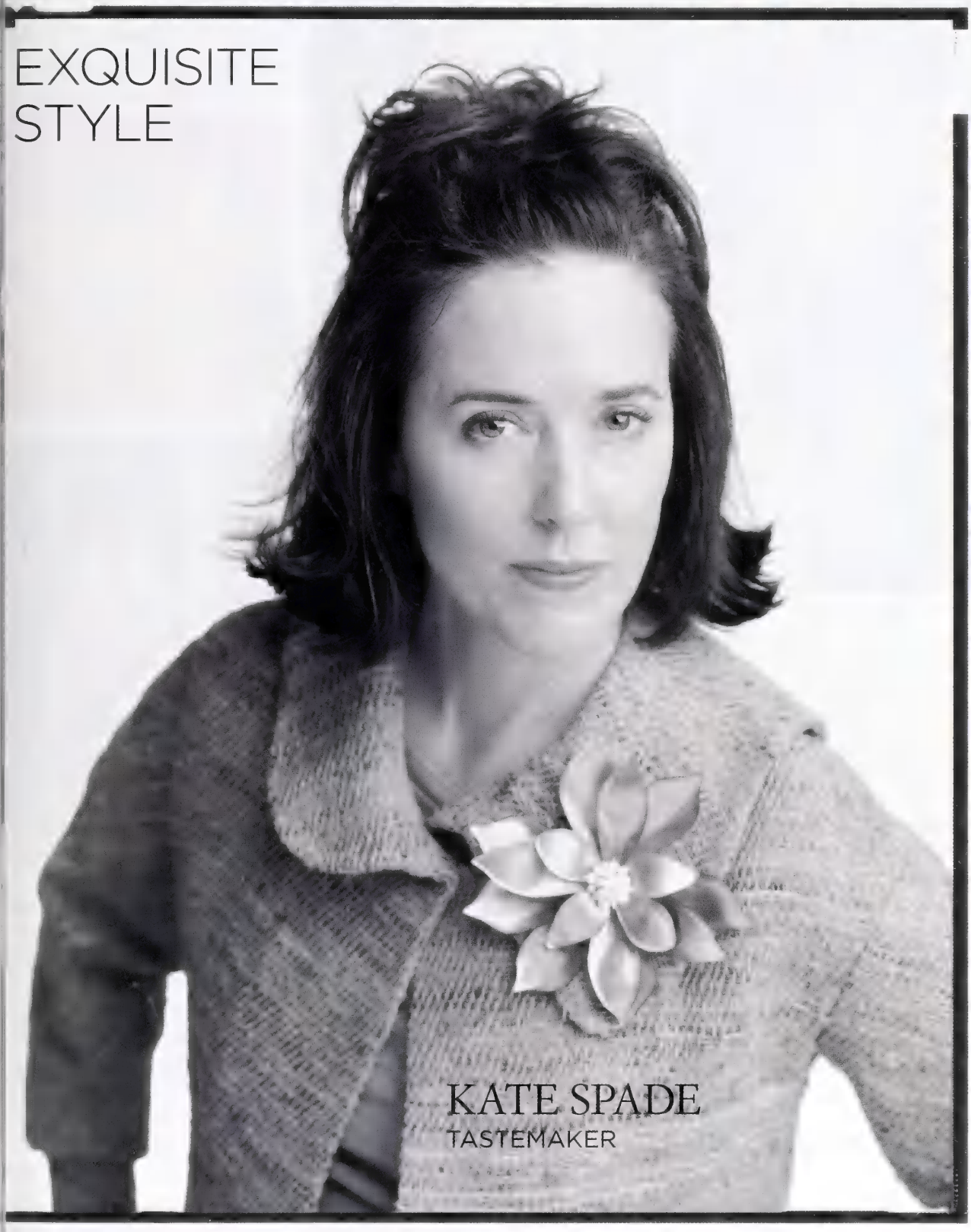
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ITER: TED LOOS

# EXQUISITE STYLE



## KATE SPADE
TASTEMAKER

OM THE BEGINNING, KATE SPADE'S SUCCESS WAS LITERALLY IN THE BAG. It was those squared-off, styl- somewhat preppy handbags that debuted in 1993 that turned Kate Brosnahan into a designer to watch.
he began her design career after leaving her job as a fashion editor at *Mademoiselle.* Her future husband, Andy Spade. ed talk her into it. "Andy and I had always wanted to start a business," says Spade, now 41. "He said, 'You love handbags. t think you should focus on that.' But I said, 'I don't know, a handbag company?'"
Working out of her apartment, Spade first created a collection in a modern satin-finished nylon that became her signa- >

# "I DON'T LIKE THINGS TRICK









Clockwise from top left: A print ad from Kate Spade's 2000 advertisin campaign put a bright red handbag front and center. Three Daytona lea handbags from Spade's spring 200 collection. The 2004 ad campaign more surreal than its predecessors The designer's new Home Collectio features a set of glasses dubbed Gi Rummy. Opposite, above: A Kate S Lima slide in green and blue. Oppo below: Irving Place china from the Collection.

ture. When it hit the scene, women discovered the traditional-with-a-twist look of her designs, which quickly became coveted status symbols.

Chatting from behind her shiny red lacquered desk at her company's headquarters in New York's chic Chelsea neighborhood, Spade is the picture of bright, bouncy creativity. If she hadn't been a designer, she says, she would have liked to have been the Holly Hunter character in *Broadcast News*—to whom she bears a passing resemblance, with her dark hair and small features. "That kind of hyper-busy TV producer, pulling it all together behind the scenes, appealed to me," she says.

Luckily, she devoted her considerable energies to design. "I would call my aesthetic clean and simple, but with a point of interest," she says. "I don't like things tricky and overcomplicated. It's about the little details. To me, it's not about how many. It's how much impact they have."

A solid block of color is often her way of delivering *oomph*. No wonder she mentions the great painter Ellsworth Kelly as a design hero. His striking, abundantly colorful abstractions have a kinship with Spade's designs—they both do a lot with a minimum of means.

How involved is Spade with the company's designs? From under her desk she opens one of her own bags, a product in development that she is trying out. Spade is her own prototype tester, a hands-on executive if there ever was one.

The light green leather bag, almost the size of a duffel, is opened to reveal... three small clutches of her own design, two in crocodile (one pink, one blue) and one in metallic pony sk can grab one, take what I need an says Spade. "I don't have to car big one."

Her innate understanding of women want and how they lead lives extends to their need for v Her designs are "not only about l

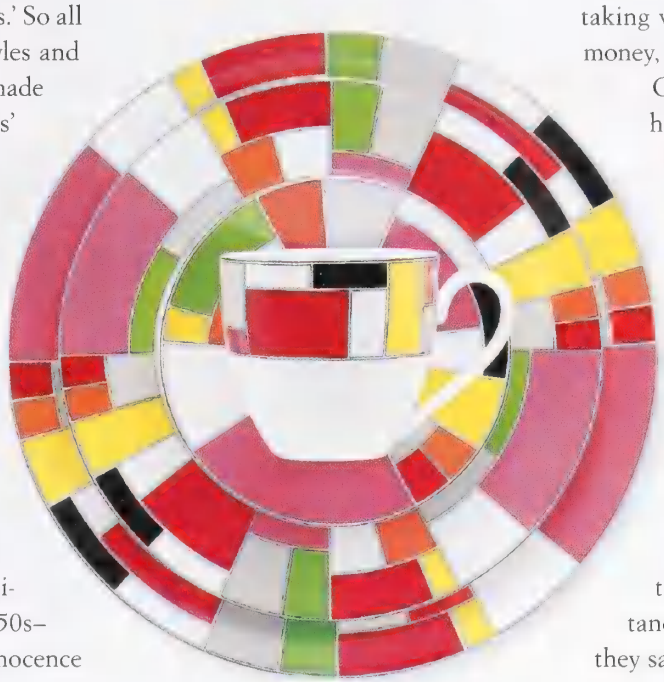
# ND OVERCOMPLICATED"

nt people," she says. "It's hitting ne person in different moods."
at kind of thinking has led the ny into new areas, places neither her husband imagined when they l out. In 1997 they launched the ade line of bags and accessories n, overseen by Andy. He is also the company's CEO, grand planner, use intellectual. "He's the archi- the brand," says Spade.
ine of shoes for women came n 1999 Neiman Marcus bought cent of the company, with the s retaining full creative control. last winter came the first wedding ion and this spring, a line of fine vares.
ell, wedding was easy," says Spade. was just because people were com- to us saying, 'We need this.' So all was take our existing styles and m into off-white satin. It made Then it was bridesmaids' ridesmaids' shoes, brides- bags, and so on."
home collection rep- the biggest leap from mpany's original con- n, but the designs a piece with the nd shoes bearing the name. There's a line nerware with squares ht red, green, and yel- at looks like a Mondrian g, and glassware with deli- tched polka dots. The 1950s– thetic of optimism and innocence ade has always riffed on are well ence.
fact that the Spades have been ting their Manhattan apartment eral *years* has something to do with nch. "I hope it doesn't sound cli- out some of your best ideas come ying to fill a void in your own life," ade.
's particularly excited about the hat feature an elegant dragon- g a favorite motif. "I always wish I had a great story, that I was sitting in a field somewhere and this dragonfly gave me good luck," says Spade, laughing. "It's just something that I think is really pretty."



No one will ever accuse her of being overly methodical or literal—Spade shoots from the hip, design-wise, taking inspiration from the everyday. "Sometimes I'll see a tweed jacket on an elderly gentleman," she says. "In Mexico, it was the color of some flowers that did it."

As these ideas have been translated into successful designs, the company has grown—it now has 200 employees. Even so, Spade has realized it is time to get even more help in the design department. "It's silly when there are other things I need to be thinking about, and I'm measuring the distance between two handles," she says.



But Kate Spade, Inc., will never be a place of design-by-committee and big meetings. "All these large companies are afraid to take risks," she says, referring to the recent departure of a favorite fashion designer, Tom Ford, from Gucci at the hands of a French conglomerate. "That's too bad."

At barely five foot two, Spade may be the smallest of *House Beautiful*'s Giants of Design ever. But her professional stature allows her to dispense some words of advice for those who want to strike out on their own. "Take a risk, but be smart about it," she says. "We were really very conservative about the amount of risk-taking we did. We never borrowed any money, ever. Not five dollars."

Going public is not in the cards for her own company, Spade says, nor is branching out into clothing, despite the many requests she gets to do just that (though she has dabbled in coats and pajamas).

"With each of these new categories, we've given them space to become businesses on their own," she says, offering the example of her line of shoes. "We asked ourselves, 'Can the shoes stand on their own? Do they have an importance? Do they have an impact? Do they say something different than anything else that's out there?'"

Spade might consider one possible addition to the portfolio that fits with the overall theme of smart accessories. "I love, love, love jewelry," she says. "I can't imagine exactly what a line would look like. But if I ever wanted to do it, I would want to work with someone who was really great at it."

If she does make that move, you can be sure that it will be classy, witty, and bold—in spades. ●




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TER: CHRISTINE PITTEL

# RICHARD MEIER
ARCHITECT

## UNWAVERING PURIST



.FTER TAKEOFF, A MAN WITH A SILVER MANE in the next seat opens a small valise and takes out a tube of glue, ›s of paper, and a sketchbook, it's Richard Meier, and he's starting a collage. Airplanes have become a studio on the fly for New York architect, internationally famous for heroic buildings of incandescent whiteness. As conversation in the cabin s to a low murmur, he puts his eye—one of the best in the profession—through its paces, like a concert pianist practic- rpeggios. Each collage book, as he calls it, has 36 pages, and he's now working on book number 74.

rchitecture, like politics, is usually local, but Meier, a longtime New Yorker, may have earned more frequent flier >

# "WHITE LETS THE ARCHITECTURE SPEA



**This view: The pure white Platonic forms of the 1979 Atheneum in New Harmony, Indian open to the landscape. Below: Meier throw plano curve into the rhythmic grid of the br soleil in his 1995 Museum of Contemporary in Barcelona. Bottom: The shell-like forms model of the 2003 Jubilee Church in Rome the congregation. Opposite: The dazzling Douglas house in Michigan emerged like an apparition from the firs and caused a sensa among architects when first published.**

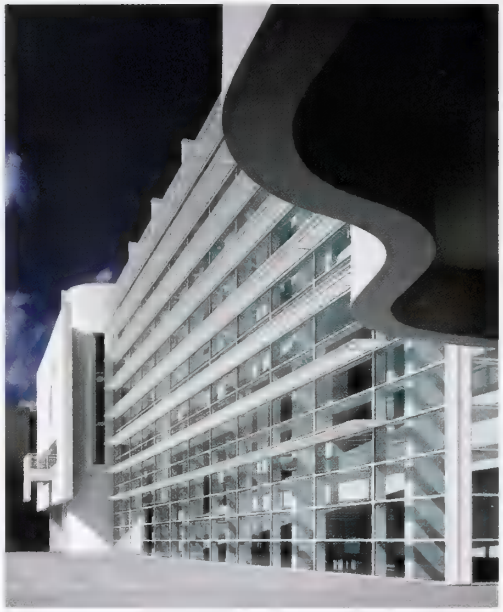


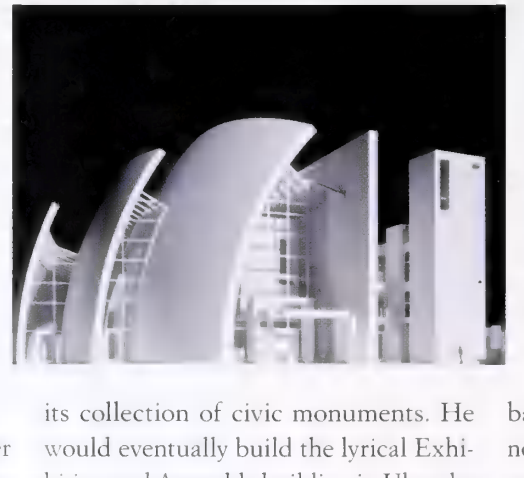
miles than any other architect in the world. In a career spanning more than four decades, it was only in the beginning that Meier regularly built in and around New York City. Starting in 1963, working at first out of his two-room apartment, he designed a historic series of houses—all porous, sculpted, spatially complex, and bright enough indoors to require sunblock: in these rooms zebra rugs fade to pale. With an assist from a 1969 Museum of Modern Art symposium and subsequent book entitled "Five Architects," prominence came quickly, but by the early 1980s, with the rise of postmodernism, his phone was hardly ringing. Rather than capitulate to crown moldings, Meier boarded planes heading to Europe for commissions that would sustain his practice, while other well-established modernists were losing their careers to ersatz historicism.

"Richard never wavered from his path," his colleague Richard Rogers has said.

"I just thought the postmodernists were all wrong," explains Meier.

Even as an itinerant architect, Meier has led a charmed career. After he won the competition for Frankfurt's Museum of Decorative Arts in 19[illegible] any European city with elevated cu[illegible]al aspirations wanted to add a Richard Meier to its collection of civic monuments. He would eventually build the lyrical Exhibition and Assembly building in Ulm, the bold Museum of Contemporary Art in Barcelona, and the huge City Hall and Central Library in the Hague. Back in the United States, the model for the Frankfurt Museum prompted the Museum of Art in Atlanta t him, consolidating his reputat a museum architect. The New boy who already knew exactly w wanted to be at 14 became, at youngest Pritzker laureate, ar ture's equivalent of the Nobel And the workload took a qu leap soon afterwards when he w commission of a lifetime—the Center in Los Angeles. Meier w on a jet composing collages, alt now the plane was headed west, he opened a second office.





Through all the successes York projects have been con ous in their absence, but recen prophet seemingly without ho home has been building high- structures in Manhattan. Hi der, crystalline apartment tow the West Village have been tioned in the gossip columns ( Kidman and Calvin Klein ar dents) as often as in the arc tural press. Meier has been back for an encore, and a third t now under construction. The deve are marketing the luxury apartm art, advertising them as limited- Meier originals. Brisk sales at tw market rate per square foot have that high design means high p



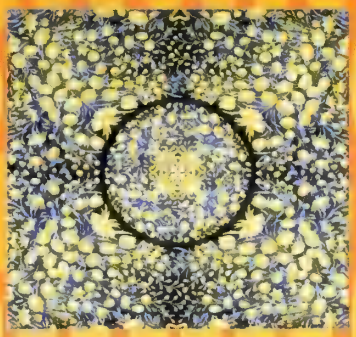
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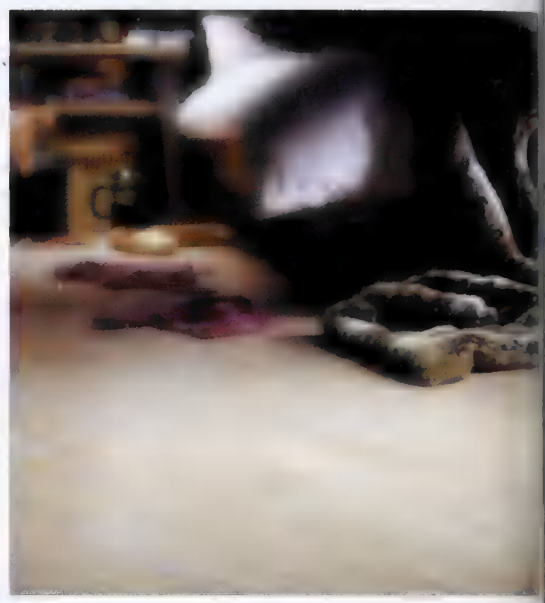
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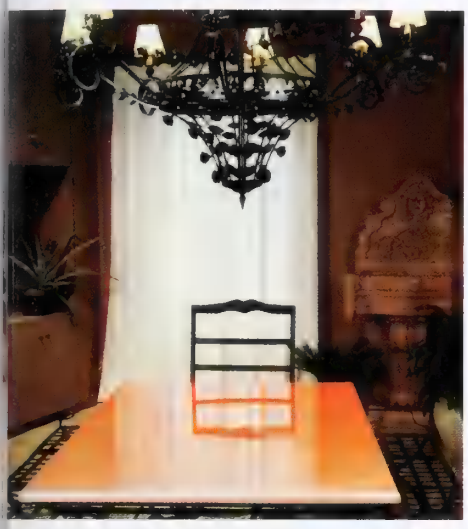
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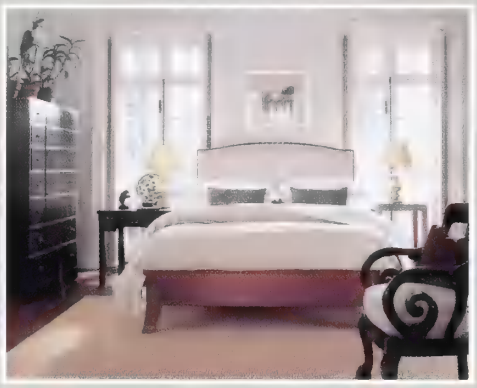
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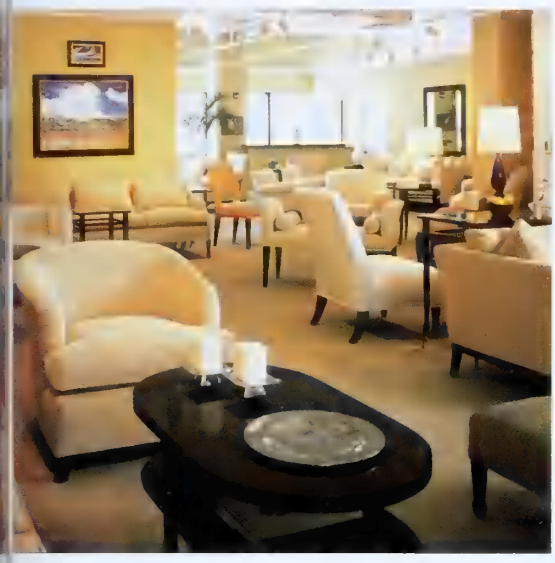
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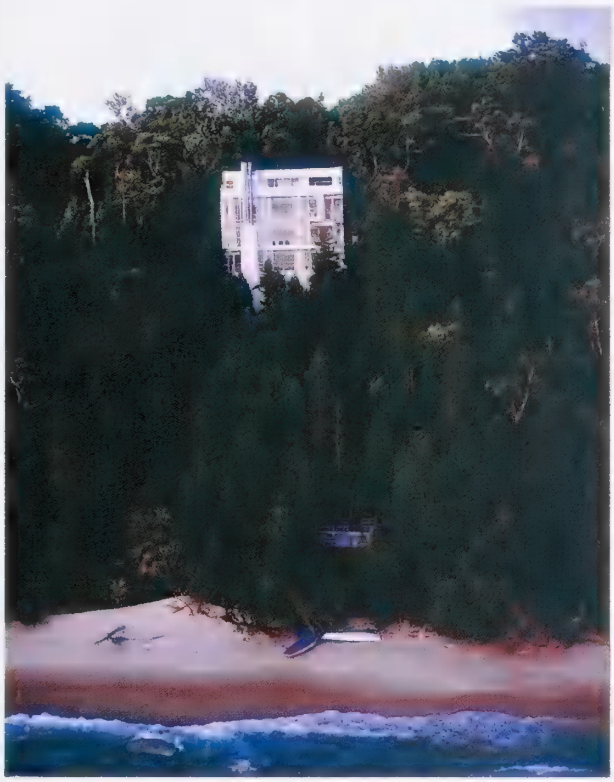
those buildings, Richard the bar," says architect Smith-Miller. "It's the cent architecture in New nce the United Nations arters."

uenced by the French ct Le Corbusier, Meier n mastered his own inter- on of the abstract mod- vocabulary of point, line, and volume, creating gs that seem carved out e. Spanking white inside t, the houses are molded aped in all three dimen- ntricate plays of solid and ou could turn the 1969 an House in East Hamp- its side and the composi- uld still hold. The 1973 s House, set on a wooded overlooking Lake Michi- s itself a man-made forest of lay- lumns and planes.

ndamentally, my meditations are e, form, light, and how to make Meier has said. "My goal is pres- ot illusion, and I pursue it with ting vigor."

you had to boil Richard's designs o one element, it's his inherent to generate beautifully propor- objects, whether buildings, plates s," says Joseph Rosa, curator of cture and design at the San Fran- luseum of Modern Art. "Richard proportion."

nitects usually earn their stripes houses, but as they graduate to ssions of a larger scale, their tal- n't always translate. But Meier nd did, adapt. Always the perfec- relentlessly pursuing a dynamic f order, he composed the Athe- n New Harmony, Indiana, with s curves playing against a wilder- straight lines in a composite of lib- and discipline. He made the leap tutional work seamlessly, advanc- ew form of pristine beauty with-



out simply inflating forms. "When Richard jumps scale, his buildings do not get elephantiasis," says Rosa. "The composition is very strong and elegant no matter how big the volumes."

Still highly controlled, the design of the Atheneum displayed a fluidity that would play through later buildings. "I think my work has changed and grown more complex, which is something I've been aiming for ever since I saw European Baroque architecture and understood the richness of its layering," Meier says. "The question was how to think about that in terms of modern architecture—how to add my own layers."

At the Museum of Contemporary Art in Barcelona, Meier starts the layering with a *brise-soleil* (sun-breaker) on the glass facade, followed by structural columns arrayed in a rhythmic pattern, and then the switchback ramps of an architectural promenade (one of his recurrent themes). The ramps overlook a building-long reception hall—another layer—edged on the far side by more columns and corridors leading to the galleries. By the time the viewer spots the first Picasso, he has passed through successive architectural screens that cumulatively filter out the damaging sun. Yet the building itself remains open and highly social.

From the beginning of his career, Meier sought the perfect unblemishable white material and finally found it with baked-enamel steel panels, applied in grids that make his collaged compositions pulse with an underlying geometry. The grids confirm the subtext of all Meier's design: the man who organizes the books on his coffee table and the bottles in his refrigerator by size, in right-angled rows, cannot live without order. As for the white, "It clarifies the architecture and lets it speak in the simplest way possible," he explains. "The relationship between linear and planar elements is more clearly expressed, the scale of things is more clearly perceived. And white gives you all the color in the world as it changes with the day and the seasons."

White is a vehicle for light. As Meier has said, "The light of the 20th century is strong and blinding. It is the light of our time; it is the light I find terribly beautiful." In his latest triumph, the Jubilee Church in Rome, he sought to capture that light, as though in a bowl. Three billowing white walls feather sunshine down from a glass roof: light is the revelation. "Your eyes are drawn up to the sky and the clouds and the heavens. You feel this is a religious space, whatever your religion." When he designed the church, he wasn't thinking about the Italian Baroque. Only later did he see a resemblance. "When I first went into Borromini's St. Ivo alla Sapienza, I immediately looked up. You can't help it," he says. "When people come into my church, the same thing happens: they look up—and that makes me happy. The whiteness simply allows us to understand light, and light, after all, is life." ●


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RITER: JULIA SZABO



# DESIGN CONSCIENCE

## STEPHANIE ODEGARD

TEXTILE ENTREPRENEUR

ITS MOST POWERFUL, being a design giant means raising people's standard of living; changing the atmosphere for the er. For Stephanie Odegard that means more than bringing warmth and decorative splendor to interiors with Tibetan floor erings. By steadfastly promoting the artisanal crafts of Nepal and promoting ethical labor practices, she has succeeded in roving the quality of life for carpet-weavers halfway across the world.

More than a design leader, Odegard is a model of social responsibility and a leader in the economic development of al, the country where her company's carpets are produced. Employing thousands of people, Odegard, Inc., is also the >

# "THERE'S COMPLEXITY AND DEPTH T



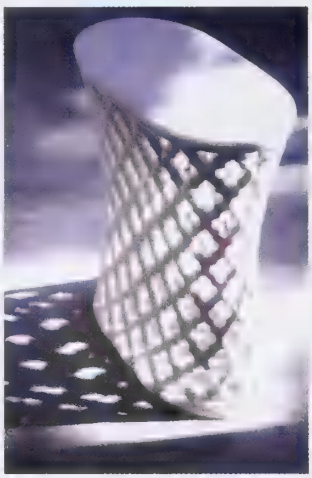


largest contributor to Rugmark, a carpet industry foundation that maintains the only recognized certification program to insure that carpets are made without child labor. Odegard is one of the foundation's directors, and every one of her carpets carries the Rugmark label.

Odegard carpets adorn some of the West's most esteemed homes, including those of actors Julianne Moore and Robert Redford, as well as the J. Paul Getty Museum in Los Angeles and the Phillips Collection in Washington, D.C. But where the rugs end up is not the whole story; where they come from is a story in itself.

The ancient craft begins as it has for centuries—with the prized wool of the Tibetan Chenluk sheep. These animals graze in the Himalayas at altitudes of up to 14,000 feet, conditions that cause their wool to become exceptionally hardy. Chenluk wool is characterized by long fibers and high lanolin content, properties that lend a world-famous resiliency to Tibetan carpets. Raw wool is carded and spun by hand, dyed in copper vats, then knotted according to a technique said to have originated in Egypt in the twelfth century.

The carpets have been made in Nepal since 1959, when a failed attempt to oust occupying Chinese forces in Tibet forced thousands into exile, including the Dalai Lama. Many of these were skilled craftsmen who brought with them the ancient skills of carding, spinning, and knotting wool and set up production facilities in Nepalese refugee camps.



This page, clockwise from upper left: Stephanie Odegard's carpets are hand-sheared by young men in Nepal. Her line of embroidered blankets are hand-woven in Kashmir. Odegard in Kathmandu with a Tibetan Chenluk sheep. A carved white marble side table from her new furniture line. Opposite, left: A selection from her graphic La Paz collection. Opposite, far right: A Takyu carpet from her Kyoto collection.

If you've never had the singular pleasure of seeing a Tibetan carpet firsthand, feeling its thick pile and being dazzled by its jewel-toned striations of rich vegetable dye, hearing Stephanie Odegard describe the experience is a fair substitute.

"People who are serious about carpets will really study them," she explains. "They'll get down and touch a carpet and sit on it, or walk on it, while looking down at it. There's a wonderful smell to the carpet; it smells like a sheep that's been in a swimming pool. And it's not dry to the touch; it's lush and oily. After touching one, I would feel like I'd put on hand lotion. It's a total sensory experience."



Growing up Lutheran in Minnea where she regularly attended Su school, Odegard said she wanted a missionary "to help people who deserving and unfortunate."

After college, she worked as a at the Dayton Hudson department in Minneapolis, learning all aspe merchandising, business manage and inventory control. Then she v

# ERYTHING SHE MAKES"

for the Peace Corps and spent ears in Fiji passing on the skills ned as a department-store buyer: bed crafts merchants make their ppealing to Western consumers. she says, "was my mission." Hap- ombined her love of fashion and with her sense of higher purpose. nd a way to make a difference in ld," she says. After working in a capacity for the World Bank and ted Nations, Odegard went into s in 1987 marketing high-end carpets made by Nepalese and artisans.

impetus was, literally, writing on : a quotation by Gandhi inscribed in station in Kajaraho which she cross while traveling through fteen years ago. It reads, in part, ever you are in doubt or when the comes too much with you, apply owing test: Recall the face of the and the weakest man whom you n and ask yourself if the step you plate is going to be of any use to in other words, will it lead to t for the hungry and spiritually millions? Then you will find ubts and yourself melting away." d wrote down the words, and car- m in her pocket to this day.

preading the gospel of Tibetan Odegard advises weavers on pat- hat would appeal to Western buffs. These include simple, esque color fields and stripes, or decorative florals inspired by the us antique saris and kimonos in sonal textile collection.

s uniquely modern take on the craft of Tibetan carpets has Odegard a favorite of the world's ought-after interior designers. Naggar used Odegard carpets esign for New York's Daniel res- . "The rugs were essential to the here of a 15th-century Italian villa vas trying to evoke for Daniel," says. "They have the sheen of a lk carpet and an unevenness that



shows they are made by hand. They make the space cozy and comfortable."

Odegard also increased the knots per square foot to 100 from 50, making the carpets more durable than they had ever been before, able to withstand punishment even in high-traffic areas such as the galleries of the J. Paul Getty Museum in Los Angeles—which hosts some two million visitors each year—and the rooms and mezzanines of the Chambers Hotel in New York. "She's completely modern without being minimal," says David Rockwell, the hotel's architect and designer. "There's complexity and depth to everything she makes."

Most important, Odegard spurred demand for these special rugs among the people who could afford to pay no less than what they were worth. This, of course, enabled fair compensation for the artisans whose labor makes it all possible, and who had for the most part been exploited by traditional carpet manufacturers in the days before Rugmark. Since founding her company, Odegard has been tireless in targeting design aficionados and encouraging them to appreciate Tibetan carpets for their artistry.

"Stephanie created the market for Tibetan carpets as an element in contemporary design," explains Jack Lenor



Larsen, the legendary textile designer. "Now they're everywhere, entirely because of her."

By doing good, Odegard also does well. Today, the four Nepali/Tibetan–owned factories where the carpets are made and all the other parts of her operation employ more than 10,000 workers. Odegard, Inc., has $10 million in sales annually, a significant percentage of which are earmarked for the improvement of working conditions in Nepal, the elimination of child labor, and environmental and educational programs.

The blue-eyed blonde still spends a good deal of time on the road, traveling often through India and Nepal.

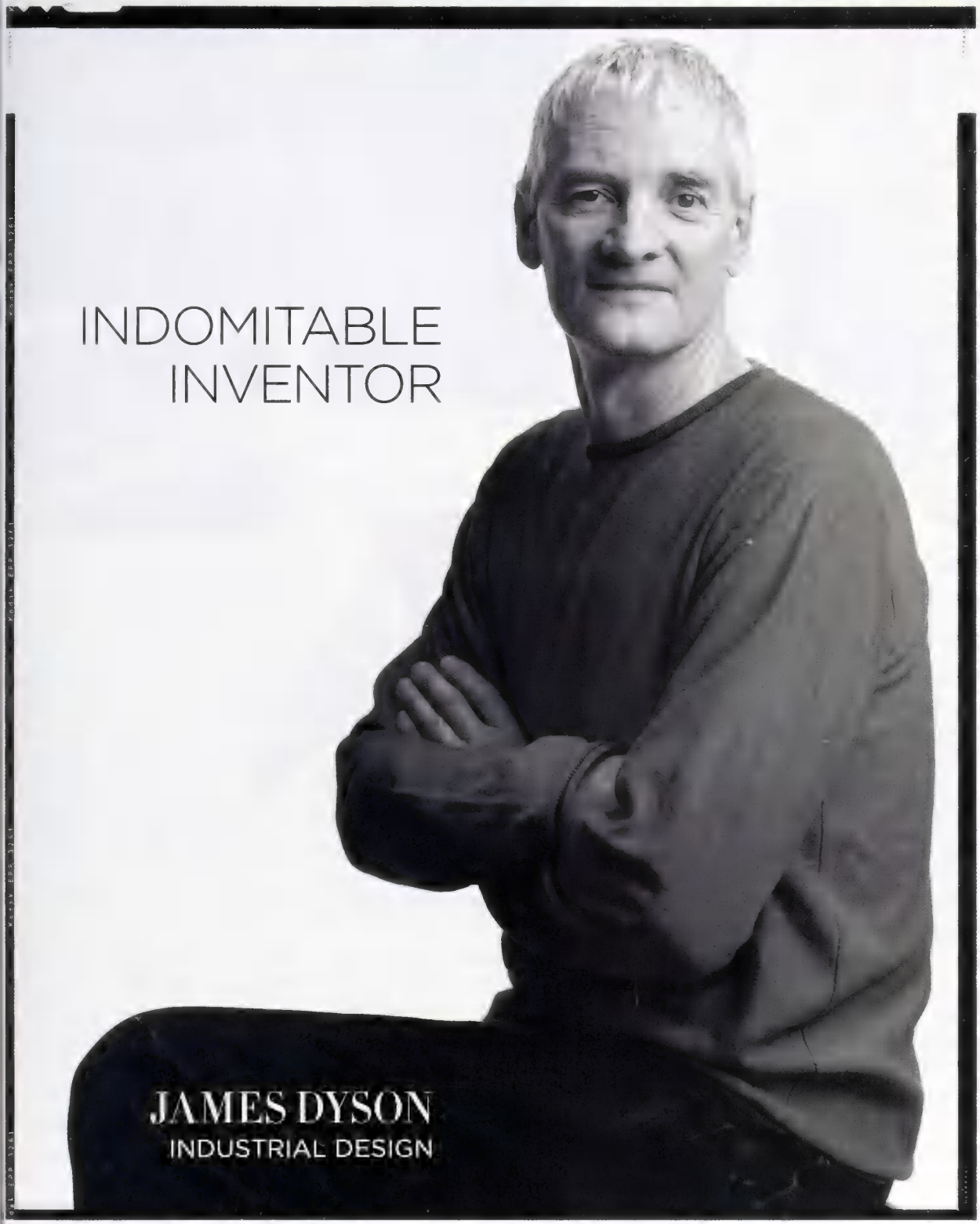
She also markets jewelry and shawls, along with furniture, antiques, and lighting, as part of the Stephanie Odegard Collection. A three-building, 30,000-square-foot complex called Paradeisos International Design Studios in Miami's Design District is home to the collection. Odegard acquired the property in 2001 because it reminded her of Fatehpur Sikri, the 16th-century palace near Agra in India.

Amid all her success, Odegard routinely takes time to reflect on Gandhi. His inspirational words, she insists, are the measure of every step she takes. "That's how I make my decisions," she says. "I think, Is it going to benefit my business, which benefits many people? The idea that each of us can raise the standards in this world and conduct business on a meaningful level has made a big difference in my life." ●


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# INDOMITABLE INVENTOR



JAMES DYSON
INDUSTRIAL DESIGN

S SPRING, SHOPPERS ON MADISON AVENUE stopped and stared at a mannequin in a Balenciaga ballgown push- vacuum cleaner. Not just any vacuum—this was the new Dyson DC11, which had so captivated Simon Doonan, the cre- director of Barneys New York, that he featured the pugnacious yellow-and-gray creature with visible plastic innards in windows of a hipper-than-thou store that has never deigned to sell appliances.

athy Popkin, a professor at Columbia University who is more apt to be parsing Dostoyevsky than proselytizing to friends t the virtues of a vacuum cleaner, couldn't help herself after she bought her Dyson. "When I ran it over a carpet that had been vacuumed and saw what came flying into that transparent hull, I was blown away," she says. "All this dog hair >

# "DESIGN IS NOT JUST ABOUT HOW










Clockwise from top: The Dyson Res Centre. James Dyson developed th Sea Truck—a landing craft with an a lubricated hull that skims across th water at Porsche-like speeds—whil a student at the Royal College of A The 1974 Ballbarrow sports a pneu plastic ball in place of the usual wo wheel that sinks into the mud. Two variations of the DC07, which has 8 mini-cyclones that spin the dirt out the air faster than the speed of sou Opposite: The new DC11, a canister model with a telescoping wand tha cleverly compresses for storage. Fo more details, see Resources.

had burrowed in and the Dyson swallowed it up in a second."

These two are among the latest converts to a machine that is already outselling all its competitors in Europe (to the tune of $10 billion so far) and is about to conquer the rest of the world for one very simple reason—it leaves every other vacuum cleaner in the dust. This revolutionary product is the creation of James Dyson, a former art student with no formal degree in engineering, only a refreshing curiosity about the way things work and a habit of challenging himself to see if he can make them work better (he already had several successful inventions to his name by the time he focused on vacuum cleaners). More comfortable in a T-shirt and jeans than a suit and tie, this tall, slim, charmingly unpretentious Englishman with the bashful smile invented a new technology and then managed to manufacture and market it himself, beating multinationals like Hoover and Miele at their own game. Now he owns one of the fastest-growing companies in England, all because of an idea he had while helping out around the house one Saturday.

Dyson was [illegible] his recently purchased, expensive [illegible] vacuum cleaner from room to room, bending down to pick up things the machine missed and getting more and more annoyed at the fact that it was producing a lot of noise and nasty, stale smells but very little suction. He went for a new bag, found the cupboard bare, and decided to improvise by emptying the old bag and reusing it. When it still didn't work, he sat down on the floor and performed exploratory surgery. "I assumed that you lose suction because the bag's full. But what I realized at this moment was that you lose suction with the very first dust you put in it. It only takes a thin layer to clog the pores of the bag and block the airflow, which means a rapid drop in performance."

To solve the problem, he needed a way to separate the dust from the airflow—without a filter—and found it, in an inspired leap of lateral thinking, at the lumberyard. Staring up at the 30-foot-high cone-shaped metal cyclone tower that cleansed the air of sawdust parti thanks to a powerful fan and centr force—he wondered if the same p ple could work in a vacuum clean raced home and rigged up a mini-c with cardboard, gaffer tape, and a of hose and attached it to his upri pushed it around the room, looked and got excited when I saw dirt at t tom of the cone. I was holding the v first bagless vacuum cleaner."

This Eureka moment occur 1978. What Dyson didn't anticipa that he was going to spend the ne years working alone in the draf coach house behind his home bu 5,127 prototypes. "One of the g rules of development is that yo make one change at a time betwee It's the Edisonian approach." Fin

# )METHING LOOKS, BUT HOW IT WORKS"

ight and emerged with a machine icked up everything from large s of debris to microscopic particles garette smoke—and never lost suc- and nobody was interested. (Years on a visit to the Dyson factory, Charles observed, "It's a classic story. Nobody ever pays attention best ideas.") All the big manufac- turned Dyson down (which may ad something to do with the $500 a year they make selling bags. A r executive later said on British on, "I do regret that Hoover as a ny did not take the product tech- off Dyson; it would have lain on lf and not been used.")

r the next ten years the tenacious r circled the globe in search of a ng agreement—more and more ate as his debts mounted e millions. Deals would le and other companies o steal his technology, g him to spend even money on lawsuits to t his patents. (When r eventually did try to is machine, he took them rt and won the largest set- t in British patent history, £4 —but it cost him £6 million to ute.) "Adversity made him that more determined," says designer e Conran. "When nobody was ted in making his designs he d to make them himself. How's r guts?"

on set up his own factory, and st DC01 rolled off the line in Twenty-three months later, it was st-selling vacuum cleaner in the Kingdom. In 2002 he tackled nerican market, launching the mproved DC07. Made of sleek proof plastic in anodized gray, he movable parts highlighted in bay-attention yellow, this machine tude—and a transparent bin that d every speck of dirt it picked up. rs were initially aghast, but Dyson assumed that if he was intrigued by seeing what was going on inside, other people would be, too. "I found it morbidly fascinating watching all the stuff collect, and besides, it lets you see when the bin needs emptying."

The form evolved out of the function. "Design is not just about how something looks, but how it works," says Dyson. "Early on, I realized it was no good being just a designer. I had to be an engineer as well and combine the two disciplines if I wanted to create revolutionary products." At the Dyson Research Centre in Malmesbury, England, there is actually no distinction between engineers and designers—both are equally involved



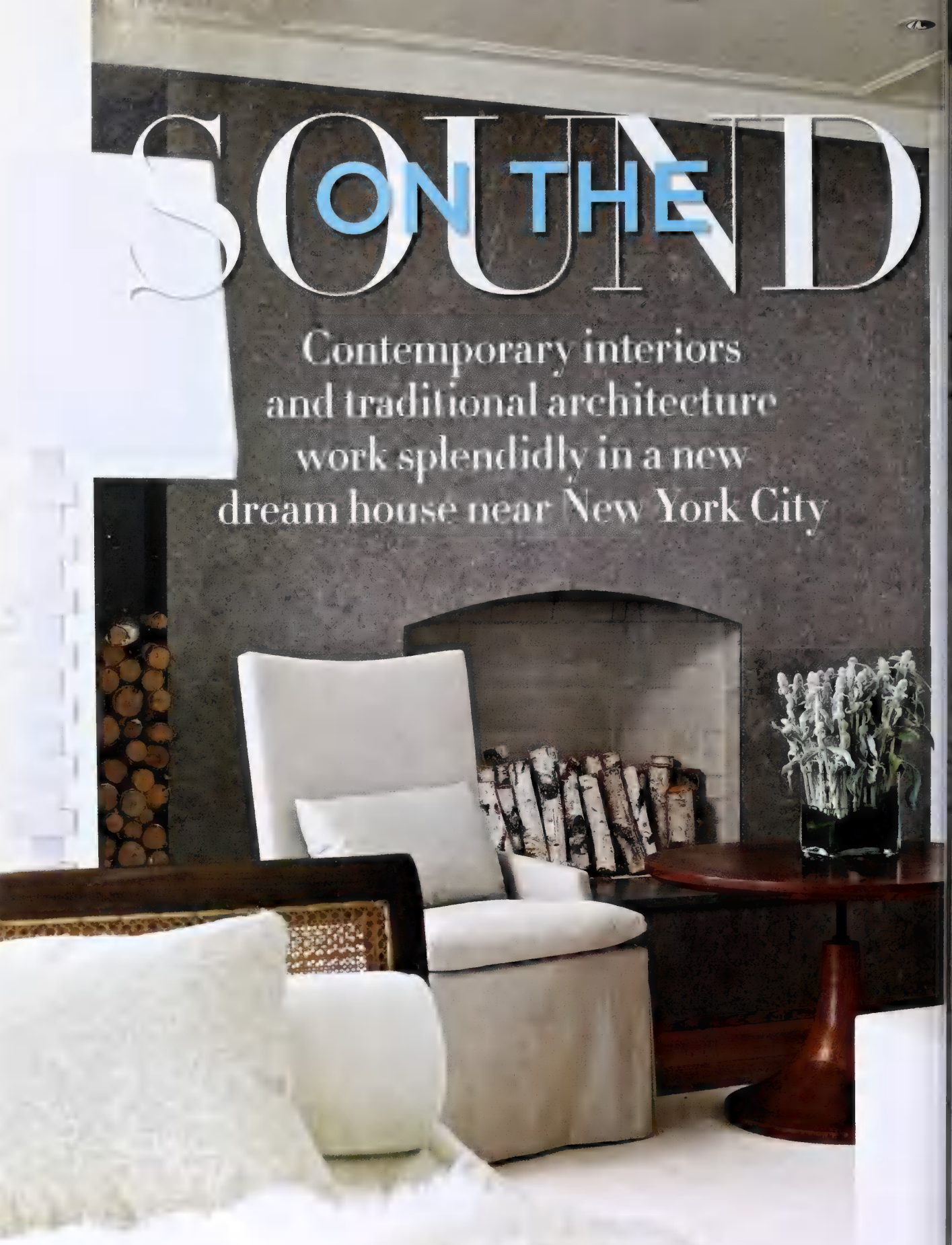
all the way through concept and testing. Dyson does everything he can to foster a culture of creativity and likes to hire people straight out of school, who are more apt to have uninhibited imaginations. Every new employee assembles a vacuum cleaner on his first day and then takes it home. "I think it's a primeval instinct to make things with your hands, but people today are quite proud of the fact that they can't hang a door and don't know how a car works, which is deeply damaging to society. There's a disdain for industry, yet there's nothing more exciting than making a product that suddenly solves a problem you've had to put up with for years."

At home with his wife, Deirdre, Dyson remains the handyman, always carrying a toolbox around, always interested in the critical detail. He can't take a shower without analyzing how the showerhead mixer works or load the dishwasher without questioning why he has to bend down. "If I'm pulling up my socks, I wonder why some socks are easier to put on than others. There are all sorts of things I'm wondering about, and sometimes one gathers momentum and becomes a design project." In 2000 he came out with the Contrarotator, a washing machine with two drums rotating in opposite directions to better mimic the motion of two hands flexing the fabric—so the water can more efficiently pass between the molecules of the clothes, taking the dirt with it. And he will never stop tinkering with his vacuum cleaner. Dyson spends 17 percent of his turnover on research and development and 2 percent on advertising (all done in-house), while his competitors do the opposite. Right now he's reinventing no less than the electric motor itself, completely transforming the 200-year-old technology so that it will be faster and more efficient—and last practically forever.

The best inventions are totally unexpected, and he's living proof that you don't come across those staring at a drawing board. "You've got to be in the workshop, getting your hands dirty," he says. "There's no grand starting point. You just start building something to try to do what you want, and of course it will fail, and you'll learn something from that failure. Each prototype you make gives you two or three ideas for the next one. Often the breakthrough happens by accident, usually just when you're about to give up. That's when you start breaking the rules—and the results shock you because that's not what you thought should happen." Dyson is driven and seduced by the thrill of developing new technology. "I'm not brilliant, just dogged—and I always keep my mind open." ●

# SOUND ON THE

## Contemporary interiors and traditional architecture work splendidly in a new dream house near New York City



Writer: Stephen Henderson  Photographer: Antoine Bootz  Producer: Doretta Sperd



This page: In the music room, Roman shades are made of Henry Calvin fabric, Gauze Natural #1207. Cassina two-seater sofa and Holly Hunt club chairs are covered in Cortina leather. Opposite: The living room fireplace is faced with limestone. The chair is a custom design by Benjamin Noriega-Ortiz, and the table is a custom design from Christophe Pourney.



The octagonally shaped living room is decorated in various shades of cream and brown. The Ladybird Daybed is from British Khaki, upholstered in Savel Paddington fabric. A pair of curly-backed chairs are from Manzanares. Coffee table is a Noriega-Ortiz custom design. The room is oriented by a quartet of Stephen McKay Blockwood floor lamps and four Huron Martini tables from Koch Smith. Circular white rug is by Philippe Starck.



WHILE THERE ARE many ways to build a dream house, undoubtedly one of the most stressful involves a teardown. This is real estate parlance for love-the-lot, hate-the-hovel, and it's not a transaction for the faint of heart.

Or so a married couple with two young children discovered when they first spotted a one-acre site in Mamaroneck, New York, a town hugging the Long Island Sound's northern shoreline. Set on a promontory, the wide lawn ended at a

## The ever-changing light from outside plays on subtle shades, altering them by the hour

curving sea wall. Clearly, this was Paradise Found, especially since it was only a half-hour commute into Manhattan, where the husband works as a private equity investor. There was only one problem: the house.

"It was pretty ugly, a 1950s one-story," recalls architect Robert Keller. "When they asked me about renovating, I explained we could create another piece of architecture. But we couldn't reorient the building or take full advantage of the location unless we started from scratch."

After much agonizing, the couple decided to level the existing house.

"We'd never done any kind of building project, not even remodeled a kitchen or a bath!" exclaimed the wife, a former attorney and now full-time mom. "Luckily, we didn't know enough to be scared."

"We spent a lot of time thinking about what we wanted," the husband says. "We certainly didn't design the house, but we gave very clear specifications for the way we live."

What evolved resembles the kind of traditional shingled cottage that is prevalent in Mamaroneck, but with a decidedly contemporary interior. Since they like to enter-

This page: An entrance foyer opens into music, living, and dining rooms. The two-tiered console table is from Room, while the table and vase behind the living room sofa are Korean antiques. The walls are painted with Benjamin Moore #HC117, Hancock Green. Floors throughout are stained light walnut. Opposite: The shingle-style house faces south across the Long Island Sound.



tain, and family or friends often visit, the couple envisioned a house with two zones, a public and private side, each having a separate entrance. They also wanted a playroom for their son and daughter at the center of the house.

"Anywhere they are in the house, the parents have a connection to their children," says Marla Pasareno, who works with Benjamin Noriega-Ortiz, the project's interior decorator. "This is something you never get in old construction, and was even hard to do in new construction this size."

At nearly 10,000 square feet, the house (with six bedrooms, seven baths, and a three-car garage) is big. Yet it presents a deceptively modest facade because it's designed around a curving series of octagons, with only the apex turned to the street. "I often use geometric shapes as a way of breaking down the scale of a massive building," Keller explains.

Angled walls in the main foyer open into living, dining, and music rooms, with water visible in all directions. A spiraling stair ascends to the master bedroom suite, and a wide hall leads to the ground-floor kitchen and playroom, family room, as well as to the children's bedrooms upstairs in the house's private wing.

The house's footprint was shifted to one side of the property so when driving toward it, the view straight ahead is of the Long Island Sound, not a garage door. "It's almost Pavlovian," laughs the wife. "When I see the water, I know I'm home."

Construction was well under way before decorator Noriega-Ortiz entered the picture. While he admired the house's overall sensibility, he felt some of its angles needed to be softened. In the master bedroom, for instance, he devised a circular rod holding sheer curtains to smooth out the room's shape, and in the adjoining bath, a concave wall of sea-glass tile nestles the tub.

Originally, too, the interior was to have an Arts & Crafts feel, with ceiling lattice, windows, doors, and balustrades stained a dark color. "I thought this would make the house too agitated and intense," said Noriega-Ortiz, who painted all this woodwork cream. Flooring throughout, however, is a light walnut to ground the decor's ethereal color palette.





This page, below left: The dining room walls are painted with Benjamin Moore #2122-50 Iceberg, and the candlesticks are by Ted Muehling. Below right: Curtains are Moons Europa fabric from Tapestria. Bottom: Kitchen Twist barstools are from Knoll. Opposite: Family room walls are painted with Benjamin Moore #2068-70 White Heaven. George Smith sofa and chair are slipcovered in natural linen from Savel. City Studio floor lamps are from Pranich & Associates.





At first glance, much of the house appears beige. Yet on closer inspection there's actually a pale, pale rainbow of pastel colors—such as the living room's celadon, or periwinkle in the family room. The ever-changing light from outside plays upon these subtle shades, altering them by the hour.

While there are a few Asian pieces, on the whole remarkably little artwork is displayed. "Instead we chose just to frame the views," says Noriega-Ortiz.

Working with the couple, he was struck by their divergent aesthetics. "They both wanted something serene and calm. But he's into minimalism, and would be happy with two chairs and a table. She is more romantic and likes detail, color, and curves. The compromise was 'you get one, I get one.'"

"Actually, it was an extreme four-



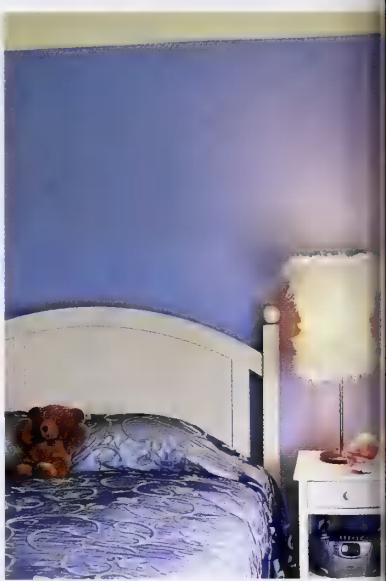

YOUSUF KARSH

teous and civilized way of dealing with things," Noriega-Ortiz continues. "Sometimes clients argue in front of me, and I get all nervous for them. But with this job, we ended up feeling we did it all together."

The harmony was clearly evident on a recent Sunday afternoon. The son and his friend were busily pasting up a school project while the daughter roller-bladed about in the driveway. Mom iced a chocolate cake, as Dad stepped out of a town car, just off a flight from San Francisco. All these activities were lulled into one by the dazzling vistas of sky and water that surround them.

"We're so fortunate to be here. It truly was beginner's luck," says the wife, as she stares dreamily at the horizon. "It's like we opened an old shoe box and found a diamond ring." ●



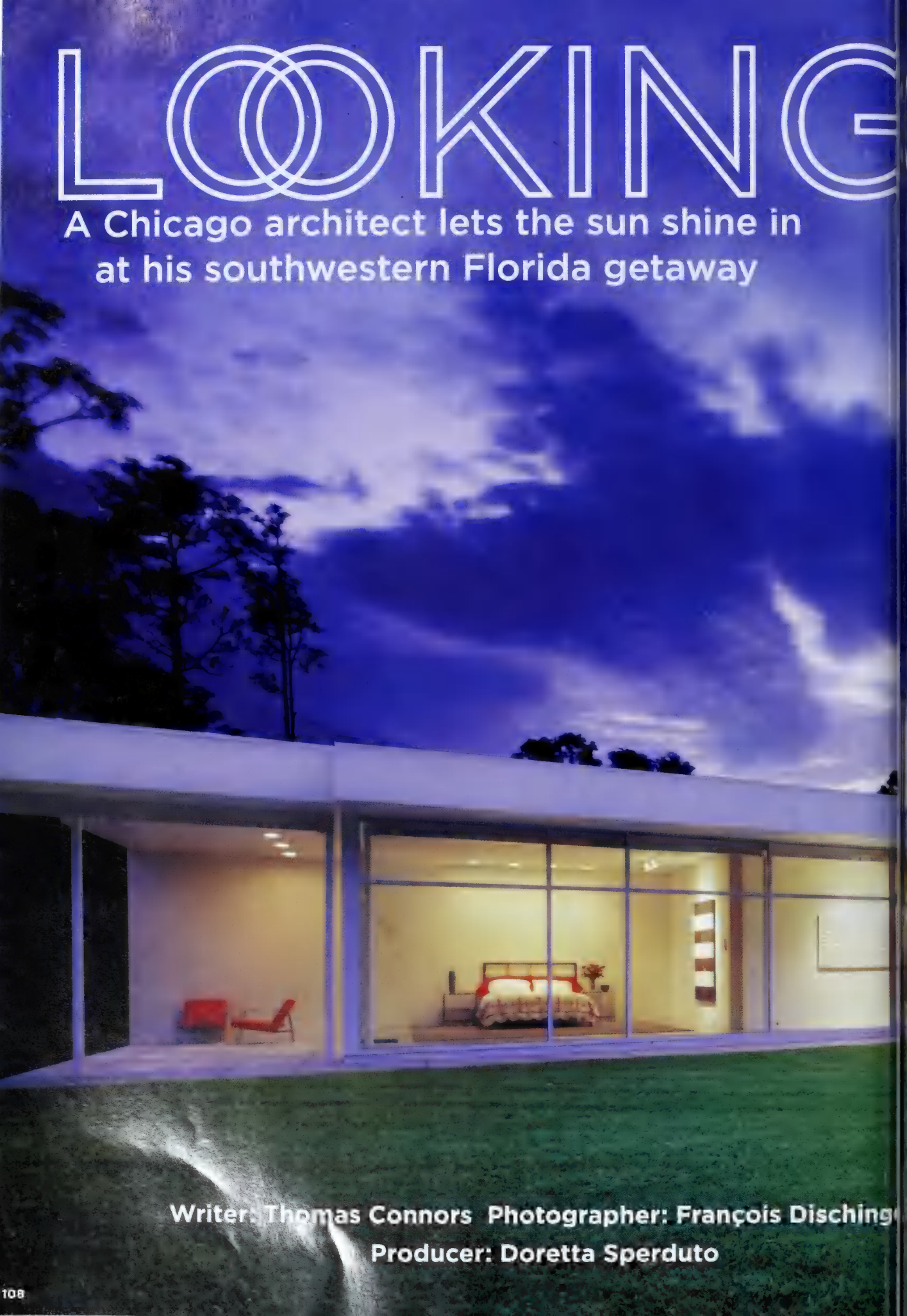


This page, top. Master bathroom has Philippe Starck tub and curved wall of Oceanside Glass tile. Above: Both boy's (red), and girl's room (blue) headboards and night tables are from Maine Cottage. Table lamps are Noriega-Ortiz custom designs. Opposite: Master bedroom canopy bed is from Holly Hunt. Paramount console is from Baker Knapp & Tubbs. For more details, see Resources.



# LOOKING

## A Chicago architect lets the sun shine in at his southwestern Florida getaway



Writer: Thomas Connors Photographer: François Dischinger

Producer: Doretta Sperduto

# GLASS



Transparency is a key component of Michael Damore's weekend house in Florida. The rear facade, with the 400-square-foot master bedroom at left, is nearly all glass.

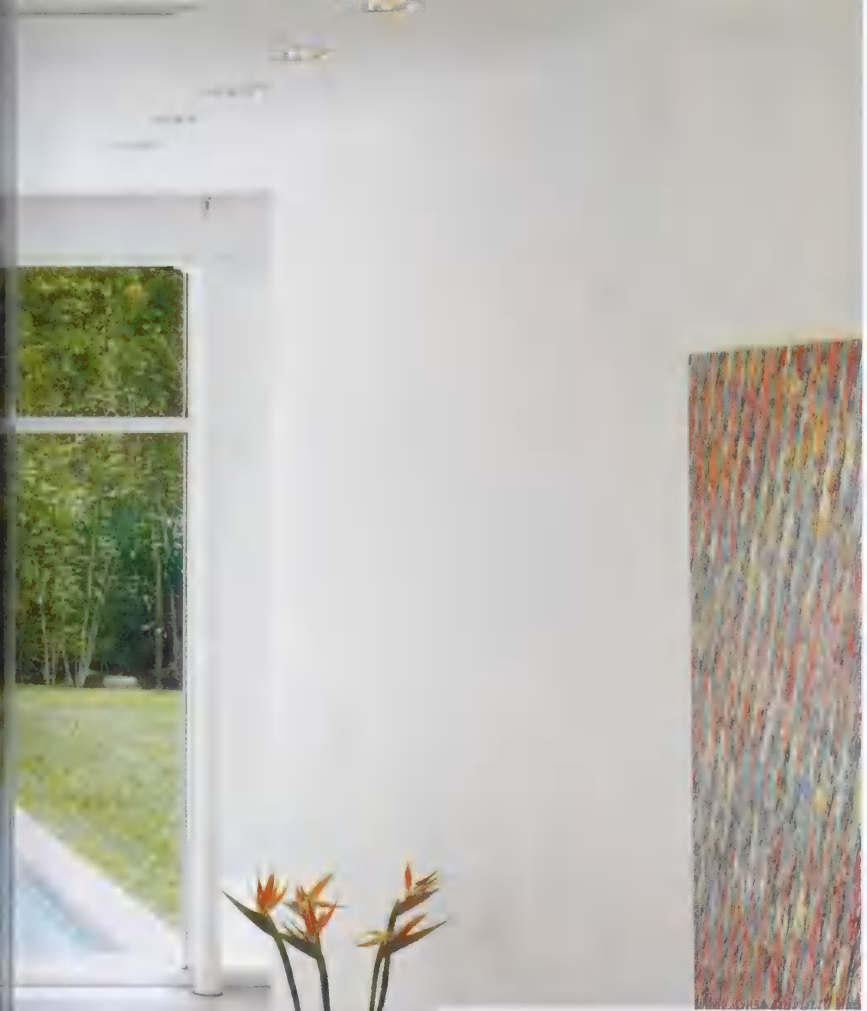
This page: In the living room, a beautifully polished and buffed cement floor proves the perfect background for an ensemble of contemporary furniture designed by Antonio Citterio for B&B Italia. Right, below: Sharon and Michael Damore in a light-filled corner of their living room.

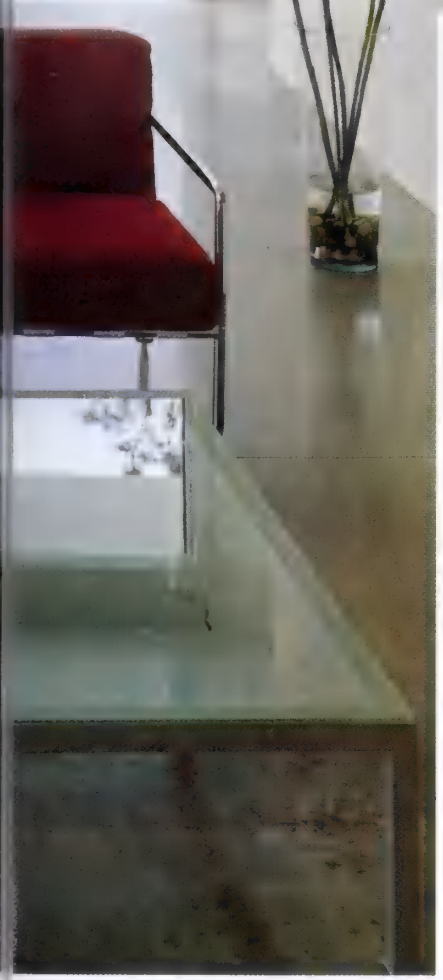


MANY PEOPLE profess to love the less-is-more aesthetic, but few express it as fully as Chicago architect Michael Damore does in his Florida home. A getaway for Damore and his wife, Sharon, this rigorously composed haven combines artful geometry and an openness to nature that recalls the best of such modern masters as Mies van der Rohe and Luis Barragán.

Set on two and a half acres on a private dead-end street near Fort Meyers, the house provides the couple with the kind of restful seclusion their downtown Chicago condo can't. When Sharon—a professor at DePaul University—has to hit the books, her home office here overlooks relaxing greenery rather than city streets.

At first glance, the house appears as a windowless stretch of white wall. Designed with privacy in mind, this facade is cut with one opening that leads to an auto court and another



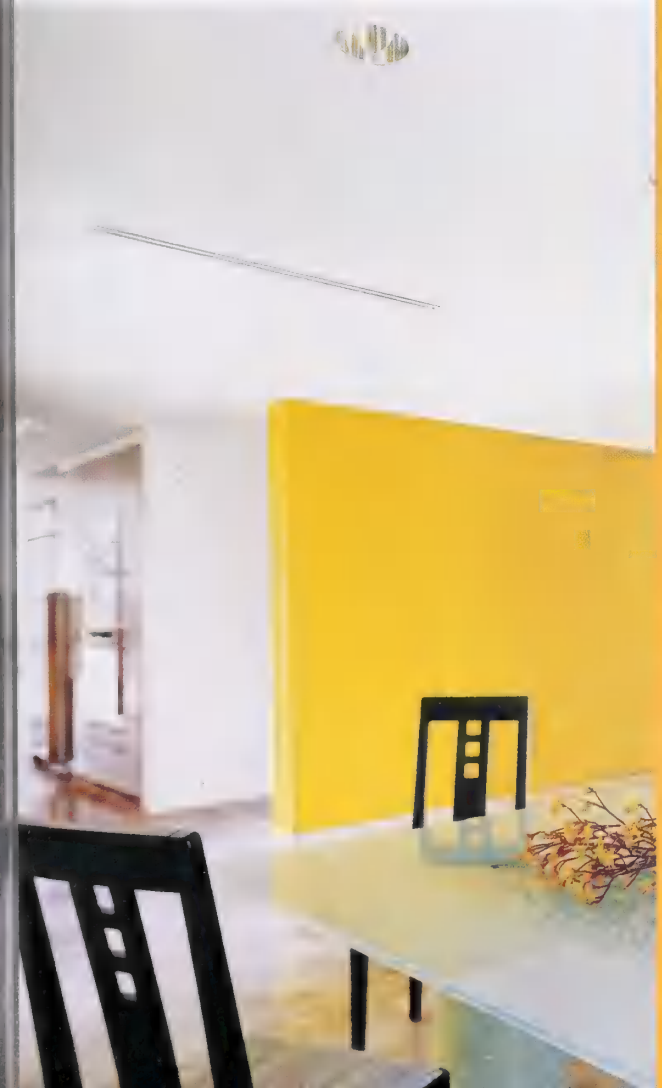






This page: A sculpture by Jesus Bautista Moroles graces the gallery, which connects the master suite and living room to the kitchen, dining room, and guest suite. Opposite, top: Architect Michael Damore takes a swim in his pool. Opposite, below: A boldly colored wall and masterfully designed furniture accent the uncompromisingly minimalist interior.





"EVERYBODY ASKS, 'WHEN ARE YOU GOING TO GET SOME FURNITURE?'" SAYS DAMORE. "BUT THIS IS IT."

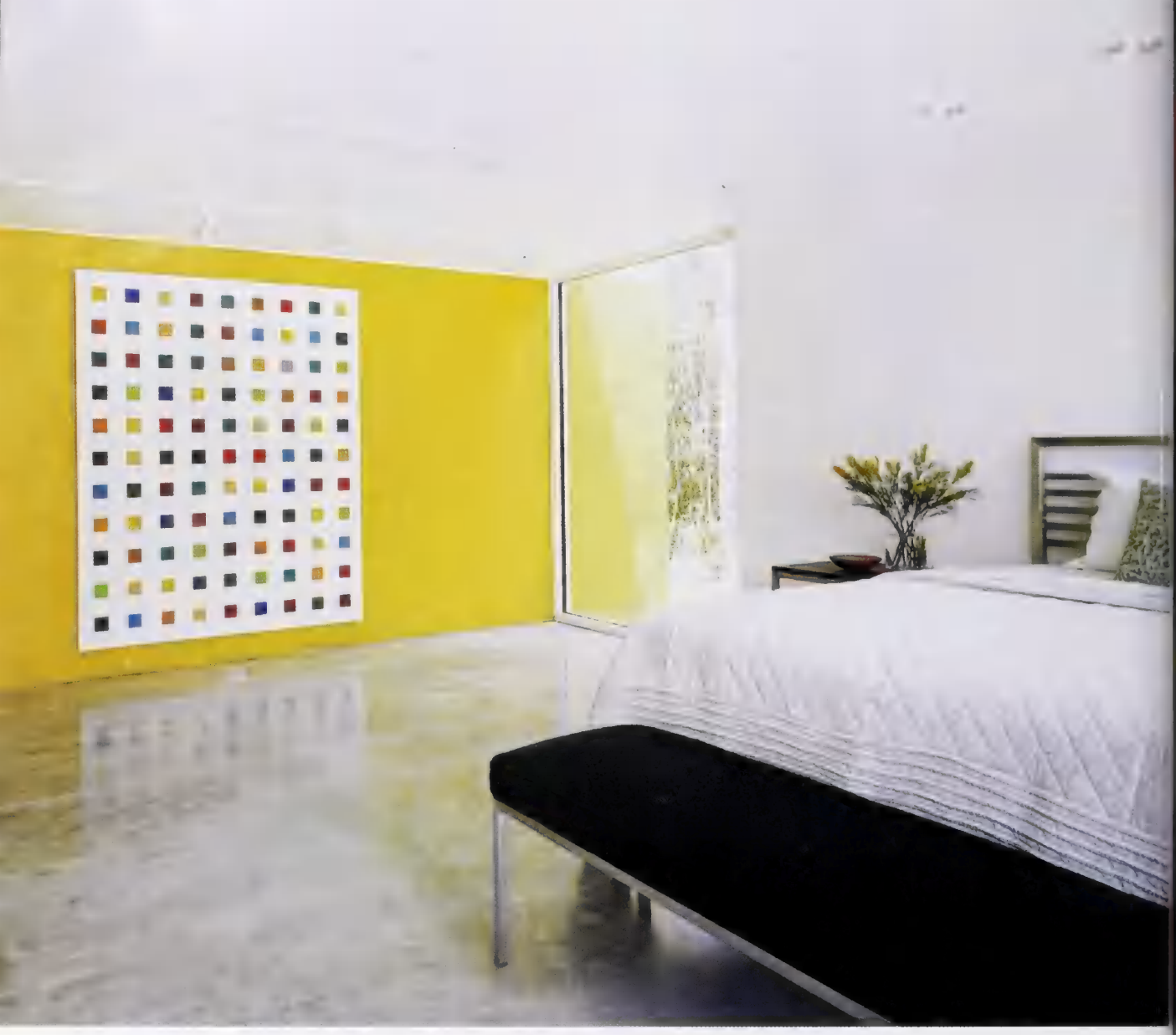
that leads to a courtyard carpeted with Asian jasmine. At 3,800 square feet, the house certainly isn't small for a weekend retreat, but it seems even bigger thanks to the courtyard—visible from the living room and the gallery that connects the two wings of the home—and a rear facade that is almost entirely glass. Most of the interior is arranged as free-flowing space; even the bedrooms are without doors. Closets and bathrooms form windowless cores, but all the surrounding rooms offer views of the outdoors.

"It's a very modern house, a very formal house," says Damore, who spent 18 months building the residence. "The circulation is very deliberate. It's also organizationally very crisp, very clear. It's a bit radical in its minimalist approach in terms of detail. And that starts with the floor."

The cement floor is actually the house's foundation slab, buffed to a beautiful glossiness. "I was very skeptical in the beginning," recalls Sharon. "I kept thinking that it might have to be surfaced with some kind of stone or hardwood or carpet. But it's nice and cool and very easy to maintain."

Staying true to his minimalist aesthetic, Damore dispensed with the kind of details that most of us take for granted, such as trim and baseboards. The few plain doors in the house are painted white to match the walls and are outfitted with white nylon hardware. Outlets and light switches have been precisely arranged so as not to disrupt the integrity of walls or conflict with hanging canvases.

The mathematical purity of the house—its spaces are all based on a four-foot module—and its visual seamlessness are a rationalist's delight. Yet for all its seeming austerity, this home is anything but cold. Two boldly hued exterior walls—one magenta, the other yellow—slice through the house, creating eye-popping planes of pure color. There are warm maple built-ins in the bathrooms and office, and in the



Above: 'Spare room' takes on a whole new meaning in the serenely appointed guest bedroom, where one of Michael Damore's own paintings hangs. Opposite: The custom maple cabinets in the guest bath were fabricated on-site by Damore's old college roommate, California woodworker Tor Thompson. For more details, see Resources.

kitchen is a banquette covered in a turquoise vinyl upholstery usually used on boats.

The Damores have been married for nearly 30 years and this isn't the first place they've designed for themselves. Sharon, whose tastes are a tad less severe than her husband's, laughingly admits, "This time, Mike made major progress in terms of adding color. In the past I never had a colored wall. I haven't even had wallpaper."

While Michael is clearly the artist behind this composition, Sharon had her say when it came to less-than-lofty considerations. "I constantly looked at the house from a different perspective, thinking more about function than aesthetics. I said there had to be some natural light in the master bathroom, for example, so they installed a skylight for me."

As for decor, Michael claims (only half-jokingly), "There is none. Everybody asks, 'When are you going to get some fu niture?' But this is it." Sharon is just fine with that: "We ma a decision to keep it minimal and contemporary. And from cleaning perspective, it's wonderful. It's so easy to mainta When I'm down here for three or four days, I don't want be cleaning house." The spartan environment allows ev item to stand out with terrific authority: a stone sculpture artist Jesus Bautista Moroles, a glass-and-steel dining ta by Massimo Vignelli, a classic settee by Vienna Secession Josef Hoffmann.

For all its urbanity, the house is a long way from Chicag Loop. Catfish and bass cruise the quarter-circle reflect pond in front of the house and Sharon has spotted a gray under the lemon tree out back. "I'm in love with this hous she says. "It's much more fun to be here." ●



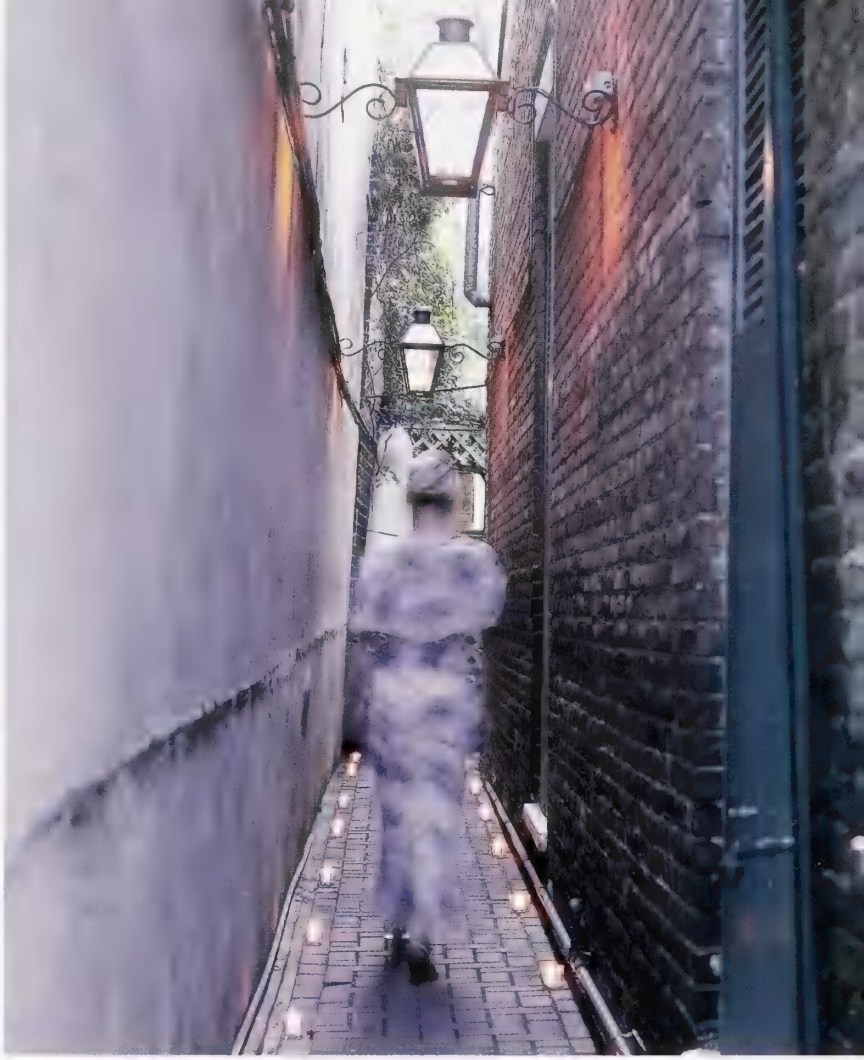
# CELEBRATING THE LEGACY OF FAULKNER



A New Orleans–based literary society honors struggling write
and their work with jazz, juleps, and gardenias

Writer: Mimi Read  Photographer: Eugenia Uhl  Producer: Mary-Ellen Weinrib





This page: Party favors of song sheet scrolls tied with satin ribbons are heaped on a tray garnished with one fragrant gardenia. During the soiree, singer Jeremy Davenport crooned a repertoire of antique songs that he claimed "Faulkner probably heard three or four hundred times in his life." Right: Guests entered the courtyard through a narrow alleyway lit with rows of votive candles.

I NEVER MIND THAT OPTIMISTIC Gershwin song, where it's "Summertime, an' the livin' is easy." In the New Orleans version, humidity settles on the city like a damp overcoat, mosquitoes breed furiously, and too much rain is a given. But none of this stopped the Pirate's Alley Faulkner Society from planning its first annual "Juleps in June" party at this time last year, in an open-air French Quarter courtyard with no backup venue. At the first mention of rain in the forecast, somebody simply called up a voodoo priestess and had her cast a spell to keep the bad weather at bay.

Naturally, everything worked out. All the gossamer decorative touches devised by Rosemary James, the society's cofounder, stayed dry. James, a businesswoman, interior designer, and literary patron, made sure the garden of the Toussaint-Mossy house, a national historic landmark on Royal Street, was dolled up to the max. Creamy gardenias floated in the cast-iron fountain, and orchid sprays and altar candles were propped in table centerpieces made of gilded iron palm fronds.

The party is a benefit for the society, which supports fledgling writers, helps them find publishers, and sponsors an annual literary festival. About 100 guests showed up, including many of the beguiling and amusing exotics that only New Orleans seems to produce. Clark "Doc" Hawley, the riverboat captain and calliope player who piloted the *Delta Queen* steamboat in Louisville's Kentucky Derby Festival last year, sat in his white linen suit, chatting easily with Joan Good, who used to play poker with Tennessee Williams when he lived in New Orleans. Snaking around Good's wrists, throat, and fingers were traffic-stopping











Clockwise from upper left:·On the evening's auction block was a portrait of William Faulkner standing in Pirate's Alley and holding a bottle of bourbon. Round, mirrored tabletops are decorated with orchid sprays, sego palms, and altar candles propped in centerpieces of gilded iron palm fronds; table settings are by local antiques shop Lucullus. Guests converse under palm and banana trees and on galleries in the courtyard of the Toussaint-Mossy house, a restored ship captain's home built in the early 1800s on Royal Street. Tandoori chicken satay with mango mint chutney by acclaimed local chef René Bajeux of René Bistrot made great finger food in sultry weather. Guests sip juleps before sundown (see page 159 for recipes). Opposite: Grouped on a silver gallery tray, a classic pitcher and collection of antique silver julep cups sweat prettily on the bar. For more details, see Resources.




ples of the fine antique jewelry she's been selling from ody old French Quarter shop for 38 years. "I just love to those," she remarked wistfully of some nearby gardenias. inds me of dances in 1941."

ff in a corner, a troop of antique silver julep cups from llus, and other local antiques shops, posed radiantly on a A bartender was concocting three kinds of juleps out of four of sugar, three varieties of mint, and two types of alcohol bon and rum). He worked slowly and ceremoniously. As a Southern general wrote in 1937, mixing mint juleps "is a rite that must not be entrusted to a novice, a statistician, nor a Yankee."

Near the end of the party, Josh Russell, author of the novel *Yellow Jack,* stood on stage and read a recently discovered unpublished Faulkner sonnet—another one of his pieces personifying New Orleans as an aging coquette. The poem was a tad gloppy, but Faulkner nonetheless, and the metaphor held its value like gold. Surely ol' Bill misplaced the page after a rousing night of juleps like this one. ●

# TAILOR MADE

## Designer Frank Roop's fashion roots are evident everywhere you look in his stylish Boston apartment



Writer: Michael Boodro Photographer: Eric Roth Producer: Doretta Sperc



This page: Frank Roop covered his living room walls in cut squares of Hemp Cloth from Donghia, then surrounded the fireplace wall in leather floor tiles by Edelman. The upholstery and ottoman/coffee table are his own design. The chandelier is a custom version of a classic by Fortuny. Opposite: The curves of a set of 1810 Austrian Empire side chairs echo those of the sofa, upholstered in a mohair from Donghia.

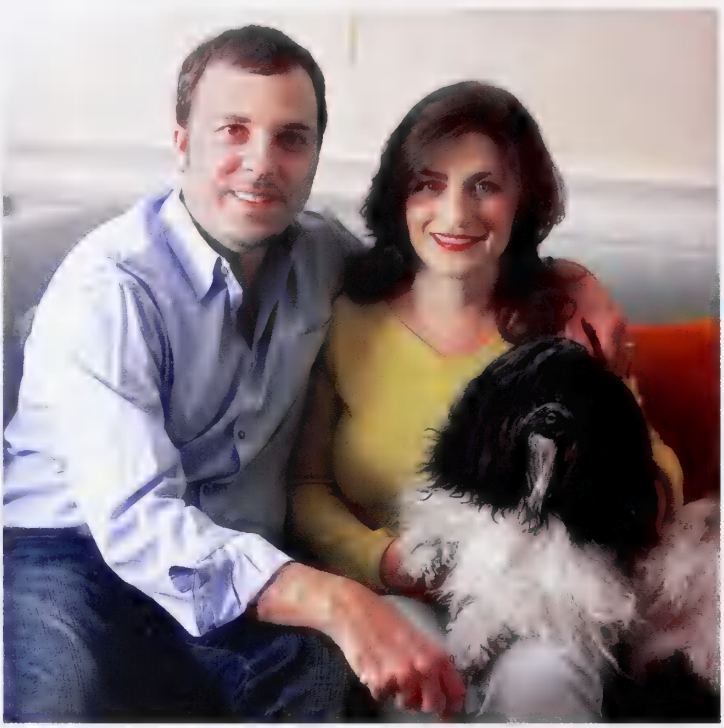
THE PLACE IS BOTH RIGOROUSLY TAILORED AND SUMPTUOUS, FULL O

BUTTER-SOFT LEATHERS, FLANNEL AS SOOTHING AS A BABY'S BLANKE

AND MOHAIR THAT DELIGHTS THE HAND. SO IT'S NOT SURPRISIN

TO LEARN THAT ITS OWNER AND DESIGNER HAS A BACKGROUND I

menswear. And in fact, for 13 years Frank Roop worked at Boston's preeminent haberdashery, Louis of Boston. Like that famous store, the decorator manages to make what's avant palatable to a conservative city, while imbuing tradition with new energy and vigor.



Roop knows fashion, but he also understands that much more intangible element, style. After he decided to switch his focus to interiors and founded his own firm in 1998, he quickly became one of Boston's most sought-after young decorators. He attributes much of his success to lessons learned during his retail career. "I like to use neutrals and then add shots of color," he says. "To me the sofa is like the suit fabric, and the pillows are like the neckties. At Louis, I learned about not matching things. It's the way Italians dress. They take a checked sport coat and put it with a striped shirt and then they add a striped tie. You think, Oh, that's not going to work. But they pull it off."

His aesthetic is best exemplified by the apartment he shares with his wife, Sharon, and their dog Remy in a townhouse in the city's elegant Back Bay neighborhood. Roop retained and restored the apartment's wainscoting and wall panels, the crown molding, the oak floors with their inlaid Greek-key border, the marble mantels, and the expansive bay window. But with this refined setting he h created rooms that are n ther hidebound nor harsh modern, that effortless merge the classic and t new. With its subdu palette of silvery gra creams, and rich brown the apartment is clean a straightforward—wit out fuss, yet full of sm luxurious touches, like t finest bespoke suit. "I lo subtle details," he sa "Things you don't pick on until you've been sitti in a room for a while."

The couple found t apartment four years ag and were immediate attracted by its high ceilin and gracious proportions, though it required a year of tra formation, including a complete gutting of the kitchen a bath. "I wanted to retain the apartment's classic scale," Ro explains, "but give it a modern Parisian feel." That's not su prising, since he travels to that city two or three times a ye on shopping expeditions. "For the living room I used mediu tones, while in the bedroom I wanted to create a more Me terranean feel, with shots of blues and chartreuse."

He has filled each room with pieces that range from t early 19th century to the 1940s and '50s. The rest is his ow handiwork, including all the upholstery. He updated the li ing room mantel by filling the wall surrounding it with leath floor tiles, then designed a leather ottoman/coffee table th



page: In the dining
, an American
ble from the 1950s
a French vase and
ano glass compote.
conces are vintage,
he Venetian mirror,
f several scattered
ghout the apartment.
site: Frank Roop,
fe, Sharon, and their
emy, a Havanese.





The bedroom is brighter, with more vivid hues, its traditional details updated by a pair of Poliform cabinets flanking the mantel. The bucket chair is Austrian Deco, the webbed one a 1950s classic by Bruno Mathsson, and the coffee table is vintage Knoll. Roop upholstered a small stool of his own design with an antique sari; the painting is by Marblehead artist Bernd Haussmann.







plays up the tactile quality of the material. In the bedroom, he didn't hesitate to mix an Austrian Deco chair with a Bruno Mathsson classic from the 1950s, but perhaps the most surprising pieces are a pair of sleek new glass-fronted Poliform closet units that flank the mantel. "In fact," says Roop, "the Poliform cabinets were the first things I chose for the room. I like the effect of the glass, the way it looks like water. They inspired me in choosing the colors for the room."

For every room, Roop created tailored curtains of horizontal stripes of rich fabrics sewn together, including the ones in the bedroom that feature a wide band of leather at the base. "I love custom work," he says. "It's one of the tricks I learned at Louis. The owner would go directly to the Italian mills to commission special fabrics. In the same way, I love to create a look that's unique. I design everything in my rooms or I buy vintage pieces—I don't shop in showrooms. Those decorators in Paris of the 1930s and '40s and '50s that I love designed their own furniture. They created for the individual. That's what I want to do. It's like custom tailoring. A friend once paid me a great compliment when she first saw our apartment. She said, 'It's like you dress a room. And this room looks like you.'" ●

is page: Chinese pewter wallpaper
Roger Arlington gives ■ soft glow to
e study; coffee table and chairs are by
cques Adnet and the drapery fabric is by
eat Plains through Holly Hunt. Opposite,
ckwise from upper left: Roop found
e Jules Leleu dining table and matching
airs at the Paris flea market. The kitchen
ıtures cabinets by Alno and a banquette
vered in leather by Edelman. The walls of
e bedroom are covered in grass cloth by
l and complemented by mirrored boxes,
lian blown glass and a vintage mirror.



# A HOMETOWN IN THE LOW COUNTRY



BY PAT CONROY

## A writer's search for identity puts him on a path of discovery, guided by a mentor who was everything his own father was not

HOME IS A DAMAGED WORD, bruisable as fruit, in the cruel glossaries of the language I choose to describe the long fearful march of my childhood. Home was a word that caught in my throat, stung like a paper cut, threw blood in its passover of my life, and hurt me in all the soft places. My longing for home was as powerful as fire in my bloodstream; I lived at twenty-three different addresses as my father moved from base to base flying the warplanes that kept our nation's airways safe. When asked where my hometown was, I answered in a complete silence that baffled strangers and embarrassed me. Because of the question, I knew it was an American's birthright to have a place name on the tip of your tongue; all I could come up with were military bases like Cherry Point, Quantico, or Camp Lejeune. My childhood felt like a whirlwind, rimmed with storm, the whole time I was in the middle of living it. Though I had no home, I had a grotesque father who had once wiped out a battalion of North Korean regulars he caught fording the Naktong River. My father made his children feel like the surviving members of that [battalion], at times envying those slain soldiers who did not have to grow up under his savage, tyrannical rule.

Though my mother could do nothing to stem my father's cruelty, she held out great hope for her children's ardent wish to have a home. She knew of my loathing for my homeless state, and as we turned our station wagon onto Highway 21 and my twenty-third address since birth she said: "From what I understand, Beaufort, South Carolina, is a perfectly charming town. Pat. I know you're sick of all this moving, but this might be a place you can call home."

"I don't have a home, Mom," I answered. "I can't have one. It's too late."

"It's not too late," she said. "You're a military brat, you know. Because your old man defends this country, you've got a right to claim any town in America as your hometown. Any town you want. Your choice."

"I don't know a single soul in Beaufort, Mom," I said.

Photographer: J. Savage Gibson
Producer: Brice Gaillard



Low Country salt marsh at high tide.

"I take some work on your part, son," she said. "You've earn a hometown."

ok my mother's advice to heart, and I hurled myself like a tick into the arteries and the historical tissues of Beaufort, Carolina. There was nothing Beaufort could do to stem sion of its ebb. In six months, I found myself maddened he love of this water-ringed town. The curve of the Beau- ver still remains the prettiest change of pace and direc- have ever seen a river have the innate good taste to make. nding fathers of Beaufort agreed with me and put one of eliest towns in America on its high banks, and they lined reet with a row of kingly mansions that look like a row of ng cakes when viewed from the river. Within a month, I roam the halls of Beaufort High School with classmates ved in some of those breathtaking houses. The town had maculate feel of welcome to it, and I enfolded myself into y embrace. I have never looked back.

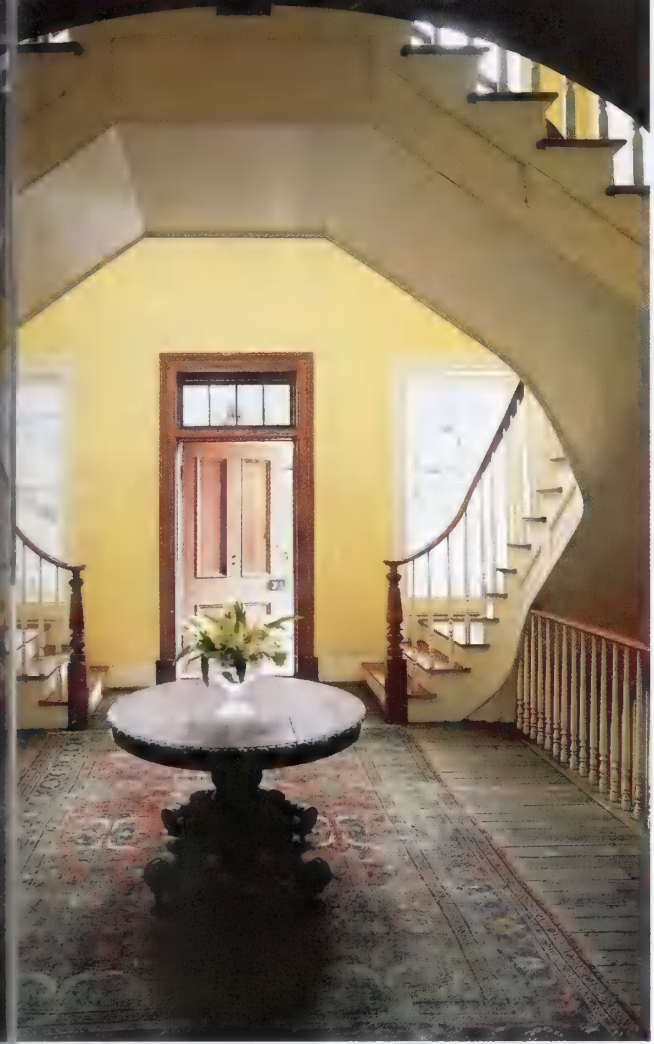
Most of the books I have written have been psalms and carols of pure, unalloyed praise of Beaufort, South Carolina. Before the town took me in, I had no idea that geography itself could play such a large role in the shaping of a man's fate and character. Because of the Marine Corps, I had entered at last into the country that was going to become the landscape of my entire artistic life. The great salt marsh spreading all around as far as my eye could see has remained the central image that runs throughout my work. I cannot look at a great marsh, veined with salt creeks swollen with the moon-struck tides, without believing in God. The marsh is feminine, voluptuous when the creeks fill up with the billion-footed swarm of shrimp and blue crabs and oysters in the great rush to creation in the spring. The marsh taught me new ways that the color green could transform itself into subtle tones of gold as the seasons changed. The people in the Low Country measure the passing of the seasons not by the changing colors of the leaves of its deciduous trees but by the






This page, clockwise from left: Local shrimp boats docked on the Broad River in Beaufort, South Carolina. Author Pat Conroy at home on Fripp Island, South Carolina. A house on the Old Point in Beaufort known as the Castle is built on palmetto logs and made of soft brick; it was occupied by Union soldiers during the Civil War. Opposite, top: A grand double staircase drapes the Castle's center hallway. Opposite, below: One of the seemingly endless docks reaching ou to the Intracoastal Waterway between Beaufort and Charleston.





brightening and withering of its grand and swashbuckling salt marshes which are the shining glory of the Low Country, and the central metaphor of my writing life.

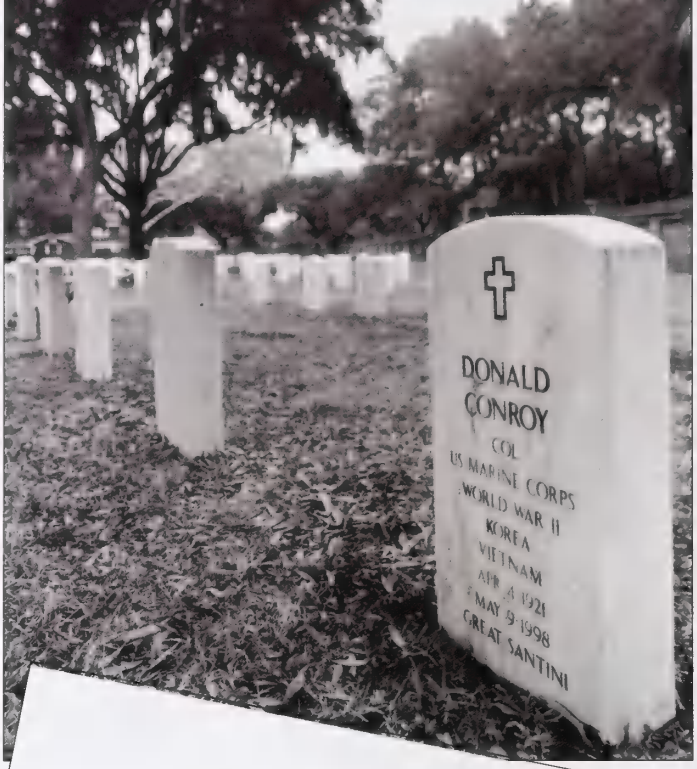
On the first day of school at Beaufort High School, the teacher of my life, Eugene Norris, presented himself to my junior English class. A kid on my left whispered that Gene's nickname was Cooter. The marines in my life had all carried nicknames like Bull, Wild Man, and the Great Santini, so it was a pleasure to welcome a man who was named after a water turtle. Gene Norris entered my history as the anti–Don Conroy, the antitoxin to my childhood days so filled up with screaming, out-of-control males. Gene was dapper and soft-spoken and good-humored. In the first month, he adopted me into the rhythms of his own richly curious life. I found myself riding shotgun next to Gene as he drove me around the incomparable streets of the great cities of Charleston and Savannah, telling me the history of mansions and the names of the mythical families who inhabited them. "Let's ramble," Gene would say, and we'd visit every antiques store in the Low Country. During our rambles, Gene taught me to prize rarity and delicacy and craftsmanship. I learned about porcelain and coin silver and Empire furniture and Wedgwood, and I learned to prize the furniture makers of Charleston above all others. For my mother's birthday, Gene helped me select a gift that was within my slender budget. When my mother unwrapped the celery glass that was beyond beautiful to me, I said with a burst of pride, "It's an antique, Mom! A real antique." That celery glass sits in my writing room today, and I cannot pass it without thinking of



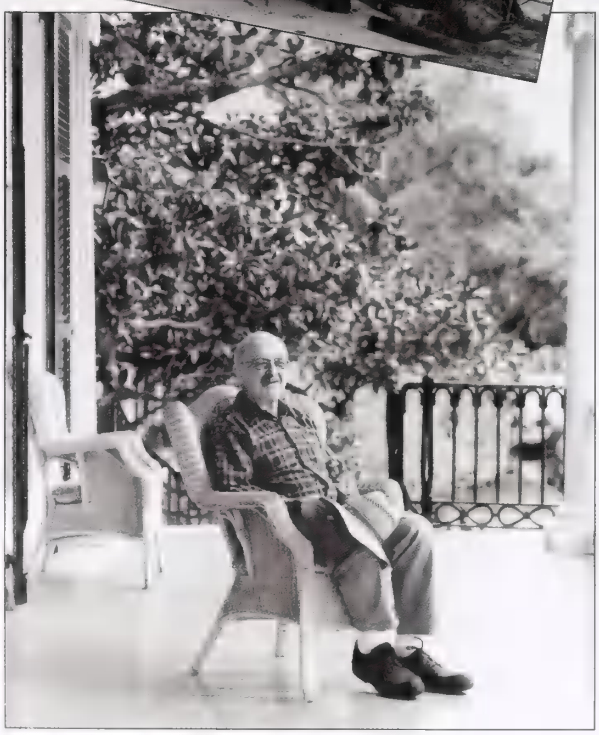
my pretty mother or the sweet-natured man who came into my life at the precise moment I needed him the most.

The first mansion I visited on The Point, Beaufort's historic district, was the house where Gene rented a second-story room with a veranda and a view of the Beaufort River. While driving around The Point, Gene would tell me a story about almost every house we passed. "That house was built in the late 1700s. It's fine. Very fine. Its wooden paneling is one of the glories of South Carolina. The old woman who lives in the house across the street is just crackers and can't even tell you her first name. Over there lives a common drunk but his wife covers for him by telling everyone he's got the flu. Poor man's had the flu going on thirty years. That house is called the Castle. It's got the most beautiful staircase in Beaufort." Passing another, Gene whispered that the owners, a prominent Beaufort family, had migrated from the North and were considered by many to be as carpetbaggers after the Civil War, but had managed through the generations to outlive their status by becoming valuable, first-rate citizens of the town.

It was through Gene Norris that I discovered the great mother lode of story that form the scaffolding of almost every book I have written. I had never come to a town so overripe with narrative. In the fall of that year, I saw the albino porpoise swimming in a pod in the middle of Harbor River. I learned that the white porpoise was called Carolina Snow by the locals, and that it was a sign of good luck to see her. There were black voodoo doctors





who practiced their trad great profit out on St. H Island. A fifteen-foot a tor had taken advantage spring tide to swim clos house on the marsh and killed a small pony b being shot to death b man of the house. In B fort, there were houses marked by wounded U soldiers who had si their names before fa the fearful amputations hospitals set up in aband mansions. Gene showed boarding house where White had visited freque as did Ernest Hemingw first wife, Hadley, as we General Mark Clark of Citadel.

On Bay Street, Gene sto his car in front of the John Verdier house and said, "On veranda, the Marquis de L ette addressed the citizen Beaufort in 1825 as he mad triumphal tour of the United S of America." Turning on Cr Street, Gene pointed with great erence to a two-story house and "That is my priest's house, the erend Hardy, who is charged the care of Gene Norris's im tal soul."

"Tough job," I said. "Bec you're going to hell, Mr. No So is Reverend Hardy."

"Surely you aren't telling that you Romans are so arro that you think we Anglicans go to heaven!"

"We sure are," I said. "W that arrogant."

"I never heard such a thi Gene said. "You papists repe sometimes." At the next ho he paused and said, "This is Secession House. In this ho a man named Robert Barn Rhett met with a group called Fire-eaters and planned the se







of the Southern states from the Union. is sacred territory to a Southern Civil buff."

re you a Civil War buff, Mr. Norris?"

Of course I'm a buff," he replied. "I had granddaddies fight in the Civil War."

Which side did they fight for?"

My family is South Carolina born and Carolina bred," he said.

o they fought for the losers."

Losers? How dare you call my distinished ancestors losers, scalawag?" Gene dered.

s his Buick poked along Bay Street, passy its row of dignified mansions, Gene is told me of some of the great families lived in those houses—the Fordhams, owlings, the Trasks—and gave me brief histories of each family and the importance they had played in the making of the town. Stories leaked out of every windowsill and doorway we passed. On our left was the Jewish cemetery, which sent Gene into another reverie as he built his tales around the fortunes of the Lipsitz family as well as the Keyserlings and the Scheins.

I must have ridden out with Gene Norris thirty times in the two years I was at Beaufort High School, and I consider the time I spent with him as valuable as any college education could be. He taught me to prize antiquity, to sharpen my eye for the most intricate detail, and to strengthen all the appetites upon which beauty itself fed. But most of all, Gene Norris handed me a different model of how to conduct myself as a *(continued on page 159)*

Above, clockwise from top left: The circa 1805 Verdier House on Bay Street in Beaufort, with its double-tiered portico. The house's ballroom; Sheraton chairs are swept off to the side to accommodate dancing. The other side of the ballroom where doors lead to the Retiring Room. Opposite, from top: The grave of Pat Conroy's father, Donald, "The Great Santini." A fallen live oak on the shore of Hunting Island, a barrier island off Beaufort. Eugene Norris, Conroy's high school English teacher and life mentor, on the porch of the Secession House.



This page: A statue of the Three Graces in th hillside garden. Oppos An allée of pollarded hornbeams spans a courtyard at Albemarl House, Patricia Kluge's 1,200-acre Virginia es

# A GRAND PLAN

The garden on Patricia Kluge's Virginia estate boasts the best of English and French traditions and reflects the ambitious vision of its owner



Writer: Mimi Read

Photographer: Christopher Baker

Producer: Mary-Ellen Weinrib

PATRICIA KLUGE does not know how to think small. A socialite, philanthropist, and vintner, her scope is majestic, her resources considerable, and her point of view pervasive. For instance, when she plans a Palladian garden, it's not just an assemblage of plants—it's a grand scheme complete with a gilt-ornamented, domed temple and gurgling rill.

At Albemarle House, Kluge's 1,200-acre estate—just down the road from Thomas Jefferson's Monticello in Charlottesville, Virginia—the grounds are extensive. Just beyond a set of iron gates, a winding mile-long driveway is lined with clusters of trees, including red and sugar maples, red oaks, and spring bloomers like dogwood and redbud, all planted in drifts and repeats, like wallpaper. They lead to a 78-room Georgian-style mansion flanked at the entrance by magnificent saucer m nolia trees underscored by a trac of deep green English and Ameri boxwoods.

Surrounding the house, numer garden rooms were planned to recap late the evolution of French and Eng gardening throughout the ages—w a few American twists, and concessi made to the local climate. "I'm a c sical person by nature," explains Baghdad-born Kluge. "Where I g up, history was measured in thousa of years. As a child, I used to picnic Babylon; the ancient ruins were a pl ground for me."

This page: In a courtyard garden—framed in the view from a bay window in the house's library—a parterre is planted with pink tulips; a terrace beyond features a cascadin waterfall. Opposite: A view of the fountain from the terrace garden, which extends on both sides.



"A garden has to be useful, not just decorative. It has to offer something to eat, something to cut, and it has to smell and look good"



Below: The pool house lattice supports fragrant 'Compassion' roses; pots are filled with calamondin orange trees. Opposite: The terraced fountain is flanked by pots and plantings of English and American boxwood and crowned by urns.



West of the house, the swimming pool has a shady pergola woven with wisteria, grapes, and 'Compassion' roses—a fragrant salmon-pink climber beloved in England. And between pool and pergola is Kluge's carpetlike succulent garden—an exotic breath of the Middle East. Low, creeping, and highly textured, it hugs the ground with drifts of velvety sedums, spiny yuccas, prickly pears, and *Sempervivum*—that passalong plant known as hen and chickens that was in everyone's grandmothe garden. "I've always loved succule because of their character," says Klu "They're so strong and sturdy that you happen to kick them, they just r themselves again."

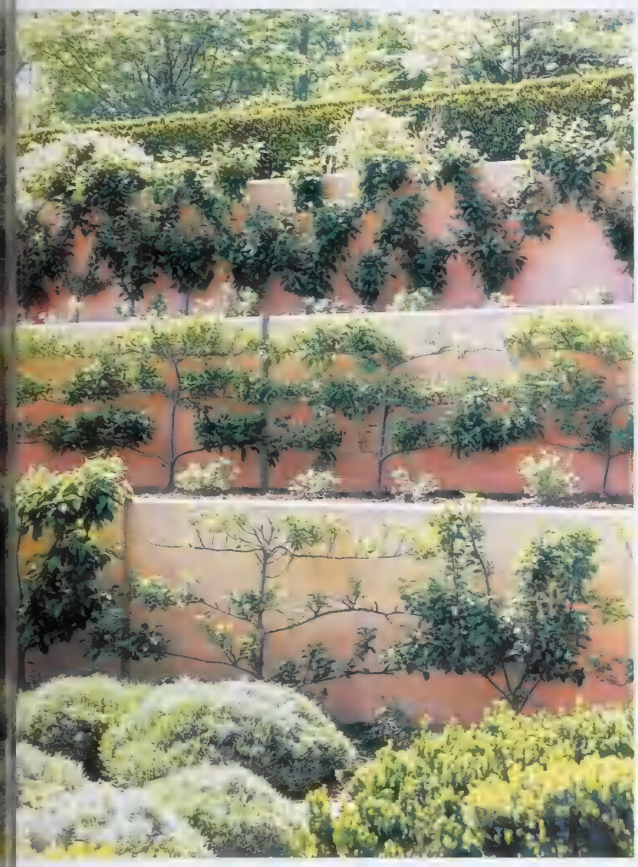
Up a small flight of stairs a row pleached hornbeams is sheared int green hedge on stilts, with beds of f grant white narcissus blooming in t beds below. The alley opens up to t cottage garden, and beyond it, a hi side ranked with espaliered apple, pe and cherry trees. The fruit trees gr directly across from the kitchen, so the cook wants to fry an apple, he c walk out and pick one. "A garden h to be useful, not just decorative," Klu explains. "It has to offer something eat, something to cut, and it has to sm and look good."

On the eastern side, vistas evoke V sailles or the Palace Het Loo in Hollar A sculptural knot garden anchored wi urns points to a row of pollarded hor beams. A rose garden cantilevered ov the side of a hill has a latticed teakwo arcade that in spring is blanketed wi clematis, roses, dripping wisteria, a one great cloud of scent. From a sto balustrade you can see Kluge's vin yards, orchards, and 9-hole golf cours

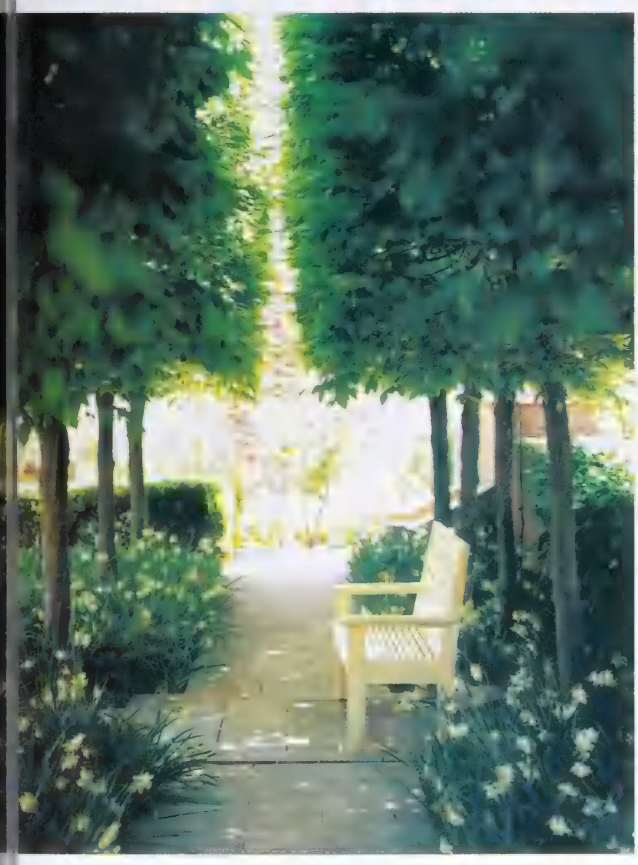
Kluge keeps four full-time gardene on staff and enlists the help of gard designers George Carter and local based Ed Vasilcik, but is involved every phase of gardening. "Oh, ther an awful lot of work left," she insis She likes to add two new gardens a ye along with regular improvements. In t works already are a new topiary garde more terraces near the pool, and a r arranged entrance forecourt. And, if goes well, there will be a new Islam garden with a Moorish pavilion th includes a timber-and-metal "tent" a a stream lined with blue-and-white til "I went to Morocco and it is so ama ing," Kluge says. "The colors are ju stunning—that wonderful blue a terra-cotta." ●













This page, clockwise from top: Espaliered apple, pear, and cherry trees are planted across from the kitchen. The hardscaping of the terrace garden—dotted with garden rooms and additional fountains—dates to 1985, when the Kluges built the house. A gazebo is woven with honeysuckle. Pleached hornbeams underplanted with narcissus lead to the cottage garden. Opposite: On the eastern side of the garden, a teakwood arcade is covered with clematis, roses, and wisteria. For more details, see Resources.

# California Renaissance

A lapsed Mediterranean villa is transformed into a romantic country house through the mastery of designer John Saladino



Writer: Kathryn Harris
Photographer: Tim Street-Porter
Producer: Doretta Sperduto



ABOVE SANTA BARBARA'S coastline, along one of Montecito's winding lanes, the mailbox and discrete wrought-iron gates poking up between lofty hedgerows are practically the only signs of the grand residence beyond.

Like most properties in the area, this 10,000-square-foot house, built in 1924 for meatpacking tycoon Louis Swift, is a faultless example of a Mediterranean villa. However, its sweeping approach, gracious interiors, and harmonious floor plan all belie its recent past. Indeed, when the current owners took possession more than four years ago, little more than its original moniker, Serrania, remained intact.

"It was a house under stress," says designer John Saladino, who was hired to put the expansive property back together again. "It had been egregiously violated by people who didn't understand it."

The problems Saladino encountered were varied and multiple: the second-story exterior porch was sagging under the weight of a bathroom addition and stone flooring; a sunken bar that had been

The stone entrance hall is enhanced by a bas-relief wall sculpture above a console table draped in chenille. The chairs surrounding the honed marble table are 19th-century versions of 16th-century Savonarola chairs and are upholstered in a high sheen velvet. A leather screen at the left provides dimension to the grand space.



installed in the drawing room blocked the panoramic Pacific views, and the original redwood paneling was lost under layers of white paint. The structure also lacked an accessible formal front entrance.

Saladino was the obvious choice for the renovation, given his passion for European villas and his love of the area, in which he has a home of his own. He began by reorienting the formal entrance of the house toward the south drive court. He also created a new facade and fashioned a formal entrance hall that leads upstairs, in classic villa style, to the main areas of the house.

The entrance hall, a newly constructed 12-foot masterpiece of stone and wood, includes a 17th-century Italian mantel and



Left: Palazzo Grand gaufraged leather, studded and paneled in a sedate custom taupe, covers the library walls. A 19th-century Louis XII walnut fauteuil is covered in a Lee Jofa platinum damask, referenced again by a damask throw on the summer sofa. Above: Interior designer John Saladino.





The drawing room is the only original room in the house. The curtains are a stony amethyst silk damask with an iridescent border. The custom Audrey Sofa by SFI is covered in grey rayon cotton that has been quilted. It faces a 17th-century Italian stone mantel topped by a French plaster lion. Three Spanish Colonial–style chandeliers hang overhead.

a majestic wood-beamed ceiling. Highlights include a captivating yet subtle bas-relief wall sculpture and supremely elegant 19th-century interpretations of 16th-century Savonarola iron chairs.

The drawing room, considered the emotional heart of the house, proved to be one of the decorator's biggest challenges and most inspiring successes. First, Saladino and a crew of more than 40 workers restored a large degree of the room's original glory by taking out the sunken bar, installing a fireplace, and removing the layers of white paint from the walls and ceiling in order to expose the redwood paneling. The latter chore alone took six workmen three months to complete.

The designer's signature move of zoning large spaces to make rooms within rooms also ensures intimate conversation or just solitary gazing. In his reconstructed drawing room, a cer tral cluster of furniture gathers aroun the 17th-century Italian fireplace, and music and games area leads out to th newly created veranda. Saladino als installed an uneven oak floor, thre chandeliers that lean on the side c Spanish country, and a sisal rug wit



This page, above: Low beams highlight the dining room. At the far end of the late-19th-century refectory table hangs a 17th-century Verdure tapestry that can be pulled aside to reveal a new breakfast room. Right: The cedar kitchen includes leather-covered stools by Minton-Spidell. Opposite: The breakfast room, where a watercolor of cherries and a 19th-century French zinc chandelier harmonize with the Fortuny-slipcovered chairs and the antique walnut table.





reave as thick as ship's rope. Deco-
ve touches include throws on the
ks of sumptuously upholstered sofas
l chairs.

Throughout the house, Saladino
works his special brand of magic
h color. In the drawing room and
acent dining room the palette reads
marily as a sedate stone gray in the
nishings, with cooler color accents
cted via throw pillows, Oriental
s, or the green moss on a Baroque
he urn lamp.

In the library, primarily neutral
pe predominates because of the
mmanding presence of the studded
her-paneled walls, which act as a
mblike foil to the grander drawing
m. However, celadon shows up in
upholstery, and a blue green appears
n iridescent silk covering an Italian
nut stool.

The designer employs an interior color scheme of natural greens—an ambiguous dancing range from gray and sage to celadon and teal—that brings a bit of the great outdoors inside. "It's nuanced and changes from morning to night," Saladino says.

The master bedroom is a serene refuge, one of Saladino's fortes. A chimneypiece features a grisaille mural of seashells, echoed by a more tangible seashell collection on the mantel itself. The seaside reference carries over to



This page, above: The master bedroom showcases the SFI Audrey sofa, trunk chair, and ottoman upholstered in a distressed palomino leather. Right: The unique wraparound veranda affords views over the relocated swimming pool and beyond to the ocean. Opposite: An Urban Archeology tub carved out of a single piece of Carrara marble is set on terra-cotta tiles laid in an intricate Renaissance pattern.



Above: Located behind the main residence, an outbuilding called the Reservoir House (because it was built on the foundation of one) includes a media room (below) with steel columns and a cedar ceiling that support a gymnasium and office above it. A rush-topped coffee table rests on a thick piled area rug by Sacco, strewn with scatter cushions, so guests can lounge. Right: The upstairs office is entered through Dutch doors; an 18th-century French farm table serves as a desk. For more details, see Resources.





other parts of the house as well, such as the plaster seash
reliefs atop faux-bookshelves in a hallway. Elsewhere in
suite gauze silk curtains, inspired by the clients' love of ha
kerchief fabric, evoke carefree, eternal summer. "It's wonde
on a warm night when the doors are open and you can w
onto the balcony," remarks Saladino. To furnish the room,
chose a trunk chair and ottoman from his own collection,
alabaster urn lamp for the rectangular nightstand on his s
of the bed, and a round table for hers.

In the dining room, an antique tapestry, with a sideboard

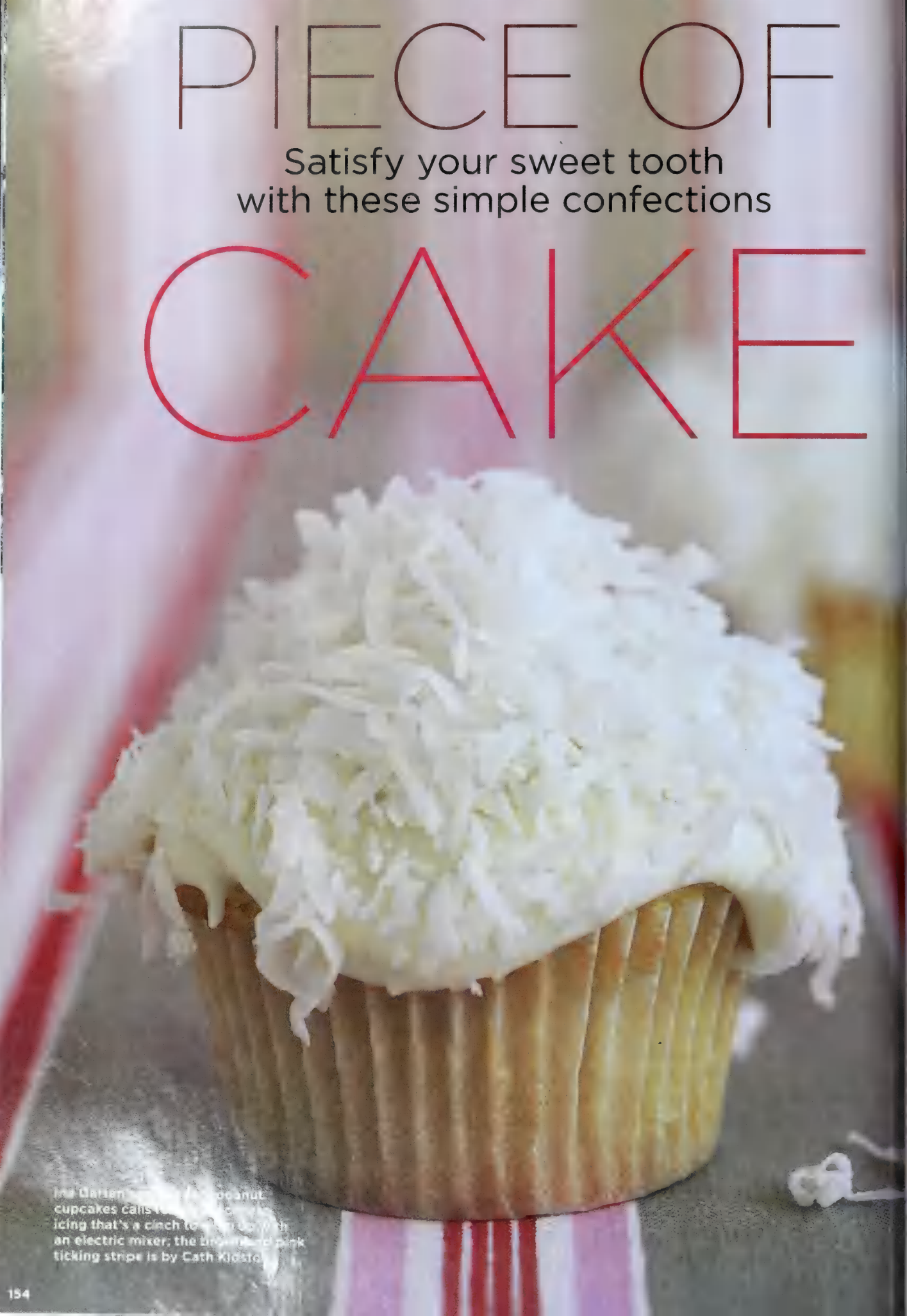


nt and flanked by a pair of attenuated 18th-century Italian h-back walnut chairs, punctuates the room. But in a classic adino twist, it can be swept aside to reveal an opening into ew breakfast room, extending entertaining possibilities the clients' large family. The adjacent kitchen, fashioned edar, overlooks the front of the house and is meant to be re than a room for food preparation. "Now you can see comings and goings and gather around the center island," adino says. "I've even managed to squeeze in a chair for neone to flop into."

Finally, the landscaping, formerly overgrown, is now a delight of silver and gray Mediterranean villa-friendly plants. Olive trees added to existing poplars evoke mystery, while gray-blue eucalyptus trees mask views of the asphalt tennis court. Landscape designer Sydney Baumgartner has established a series of paths to connect the different outbuildings—tennis pavilion, stables, new swimming pool, and guesthouse—to the main residence. The final result is that at long last Serrania is enjoying a classic renaissance, 21st-century Saladino style. ■

# PIECE OF CAKE

## Satisfy your sweet tooth with these simple confections



Ina Garten's [illegible] coconut cupcakes calls for [illegible] icing that's a cinch to [illegible] with an electric mixer; the tiny [illegible] pink ticking stripe is by Cath Kidston.

s version of Nabisco's chocolate
igerator cake by New York baker
y Reece is simple to make, and
rtful assembly makes for a
tty presentation. The glass stand
om the Terence Conran Shop.

Producer: Mary-Ellen Weinrib
Photographer: Sang An



# HAVE YOUR CAKE AND EAT IT, TOO



François Payard's loaf cake studded with fresh apricots and rum raisins—is free of



ayer of tart and silky lemon
d runs through Janie Hibler's
adent coffee cake. For more
ails, see Resources.

# Recipes

## COCONUT CUPCAKES

*Recipe adapted from* The Barefoot Contessa Cookbook *(Clarkson Potter, $35) by Ina Garten. Tip: use an ice cream scoop to fill the muffin cups.*

*For cupcakes:*

- ¾ pound unsalted butter, at room temperature
- 2 cups sugar
- 5 extra-large eggs, at room temperature
- 1½ teaspoons pure vanilla extract
- 1½ teaspoons pure almond extract
- 3 cups flour
- 1 teaspoon baking powder
- ½ teaspoon baking soda
- ½ teaspoon salt
- 1 cup buttermilk
- 7 ounces sweetened, shredded coconut

*For cream cheese icing:*

- 1 pound cream cheese, at room temperature
- ¾ pound unsalted butter, at room temperature
- 1 teaspoon pure vanilla extract
- ½ teaspoon pure almond extract
- 1½ pounds confectioners' sugar, sifted
- 7 ounces sweetened, shredded coconut

Prepare cupcakes: In the bowl of an electric mixer, cream butter and sugar until light and fluffy, about 5 minutes. Add eggs one at a time, scraping down the bowl after each addition. Add extracts and mix well.

In a separate bowl, sift together flour, baking powder, baking soda, and salt. In three parts, alternately add dry ingredients and the buttermilk to the batter, beginning and ending with the dry. Mix until just combined. Fold in coconut. Line muffin pan with paper liners. Fill each cup to the top with batter. Bake in a preheated 325°F oven until tops are brown, about 25 to 35 minutes. Cool in pan for 15 minutes. Remove to a baking rack and cool completely.

Prepare cream cheese icing: In the bowl of an electric mixer [illegible] together cream cheese, butter, and extracts. Add confectioners' sugar and mix until smooth.

Frost cupcakes with icing and sprinkle with coconut. Makes 18 to 20 large cupcakes.

## FAMOUS CHOCOLATE REFRIGERATOR CAKE

*Recipe adapted from Billy's Bakery, New York. Tip: A cake wheel makes spreading the cream easy. If you don't have one, turn a stockpot upside down, place the cake plate on top, and rotate the pot while spreading the cream.*

- 1 quart heavy cream, cold
- 3 tablespoons sugar
- 1 tablespoon pure vanilla extract
- 2 9-ounce packages of Nabisco Famous Chocolate Wafers

Refrigerate whisk attachment and bowl of an electric mixer until completely chilled. Add cream, sugar, and extract to bowl and beat until soft peaks form. Do not overbeat.

On a 10-inch flat surface, arrange 7 wafers in a circle with the edge of each cookie meeting the next in a perfect ring. Place 1 cookie directly in the center of the circle. With a long flat spatula, spread a thin even amount of whipped cream over the wafers. Use enough cream that the wafers do not show through. Repeat process until all the cookies have been used. Finish cake with a layer of whipped cream. Refrigerate for at least 4 hours before serving. Serves 10.

## FRESH APRICOT CAKE

*Recipe adapted from* Simply Sensational Desserts *(Broadway Books, $35) by François Payard. Stored in plastic wrap at room temperature, this cake will keep for three days.*

- ⅓ cup raisins
- 3 tablespoons dark Myers's rum
- 1 scant cup flour
- ¾ teaspoon baking powder
- 1 stick unsalted butter, softened
- 1 cup confectioners' sugar
- 3 large eggs
- About 20 fresh apricots, stoned and halved
- ⅓ cup apricot preserves

Spray an 8½-by-4½-by-2½-inch loa pan with a nonstick spray and line witl parchment paper. Set aside.

In a small saucepan, bring 2 table spoons water to a boil. Add raisins an boil 1 minute. Drain. Repeat process Place raisins in a bowl and add rum Set aside.

Sift together flour and baking pow der. Set aside.

In an electric mixing bowl, beat but ter and confectioners' sugar on mediun speed. Add eggs one at a time, beatin well after each addition. Stir in raisi mixture. Add dry ingredients and mi on low speed until blended. Add hal the batter to prepared pan. Arrang half of the apricots over batter, dow the center of the pan. Add remain ing batter. Arrange remaining aprico halves in a single row along each sid of the pan. Push apricots into batte leaving tops exposed. Bake in a pre heated 325°F oven for about 1 hour, o until a toothpick inserted in the cente comes out clean. Cool cake in pan fo 15 minutes.

In a small saucepan, heat preserve until bubbly. Unmold cake and turn right side up. Brush glaze on the ho cake. Cool completely before cutting Serves 10.

## LEMON CURD CAKE

*Adapted from* The Berry Bible *(William Morrow, $30) by Janie Hibler. Serve for breakfast with a bowl of fresh raspberries, or as dessert with a berry coulis.*

*For lemon curd:*

- Grated zest and juice of 2 large lemons
- 1 cup sugar
- 3½ tablespoons unsalted butter, cut into ½-inch pieces
- 2 large eggs, beaten

*or cake:*

½ tablespoons unsalted butter, cut into cubes
2 cups flour
1 cup sugar
2 large eggs

repare lemon curd: Place lemon zest, ice, sugar, butter, and eggs in the top f a double boiler. Place over simmering ater; top should not touch water. Cook, irring constantly, until curd thickens nough to coat the back of a spoon, out 10 minutes. Remove top. Set aside cool. Makes about 1½ cups.

Prepare cake: Butter an 11-inch pringform pan and line the bottom ith parchment paper.

Place remaining butter, flour, and ugar in a food processor. Process until ixture resembles bread crumbs. Add gs and process until mixture forms soft dough. Press two-thirds of the ough into the bottom of pan. Spread mon curd on top. Crumble remaining ough over curd layer. Bake in a pre-eated 350°F oven until golden brown, out 35 to 40 minutes. Cool in pan. erves 8. ●

*Here's how the Faulkner Society celebrates the great author's legacy at its annual "Juleps in June" party. See story, page 116.*

**JAY SEVER'S SPEARMINT JULEP**

2 cups water
1½ cups sugar
½ cup turbinado sugar
½ cup roughly chopped fresh spearmint leaves
1 cup fresh whole spearmint leaves plus extra for garnish
Crushed ice
2 cups Maker's Mark bourbon

Place water, sugars, and chopped mint leaves in a saucepan. Boil until sugars are completely dissolved. Cool. Pour syrup through a strainer. Divide whole mint leaves among 8 chilled julep cups. Fill with crushed ice. Pour ¼ cup mint syrup into each cup. Top with ¼ cup bourbon. Garnish with mint leaves. Serves 8.

# A Hometown in the Low Country

*(continued from page 133)*

man, that a man could behave with sensibility and restraint and with a love of language and art to sustain him. Unlike a ride in my father's car, I never feared a backhand from my English teacher or a cuffed head or blood running down my face after I had displeased the marine aviator in my life. My father never talked to me about anything, so I discovered I loved being in a car with a man where stories issued out in ceaseless tides. Gene Norris spoke with a storyteller's voice, and it felt like I was sitting next to Homer as he sang out in his blindness the illustrious stories of the fall of Troy. In the end, Gene Norris handed me the keys of my first hometown and made it feel like the most sublime gift.

So I set a claim on Beaufort, South Carolina, the first town in America I ever called home. Though I have lived out my adult life in Atlanta, San Francisco, Paris, and Rome, it is the small town of Beaufort that still has a mortgage on my heart. All of my novels smell of the marshes, the pages wet with storm water born in the creeks that feed into the Beaufort River. I wrote the prologue to *The Prince of Tides* while living on the Via dei Forragi in Rome, aching with homesickness for Beaufort so urgently that I brought the Low Country to Italy, and the novel began with a love song to my hometown. I can go nowhere on earth without hungering for the South Carolina Low Country. I carry its taste in my mouth; and I have smelled its fragrant marshes when I walked on a cobbled road in Ephesus where St. Paul preached a sermon, or when I studied a pyramid near Cairo, or when I contemplated the haunches of a statue of Buddha in Thailand.

I came back to Beaufort County for good in 1993 to rest my soul from the whirlwind that had become my life. I bought a house on Fripp Island, where my mother was living when she died of leukemia in 1984. When the weather is fine, I can swim in the Atlantic Ocean twice a day—once in the morning, once again at sundown. One morning, I awoke and found five hundred snowy egrets surrounding the lagoon that sits behind my house, locked in an elaborate mating ritual that contained all the mysteries of dance itself. White-tailed deer roam the island in brown, silent herds. From trees in my yard, osprey hunt mullet in the lagoon. The bones of an enormous sixteen-foot alligator washed up on the island last month. A ten-foot alligator uses my yard as a highway to get to a lagoon that sits on a golf course. We have met, with some discomfort on both sides, on four occasions now.

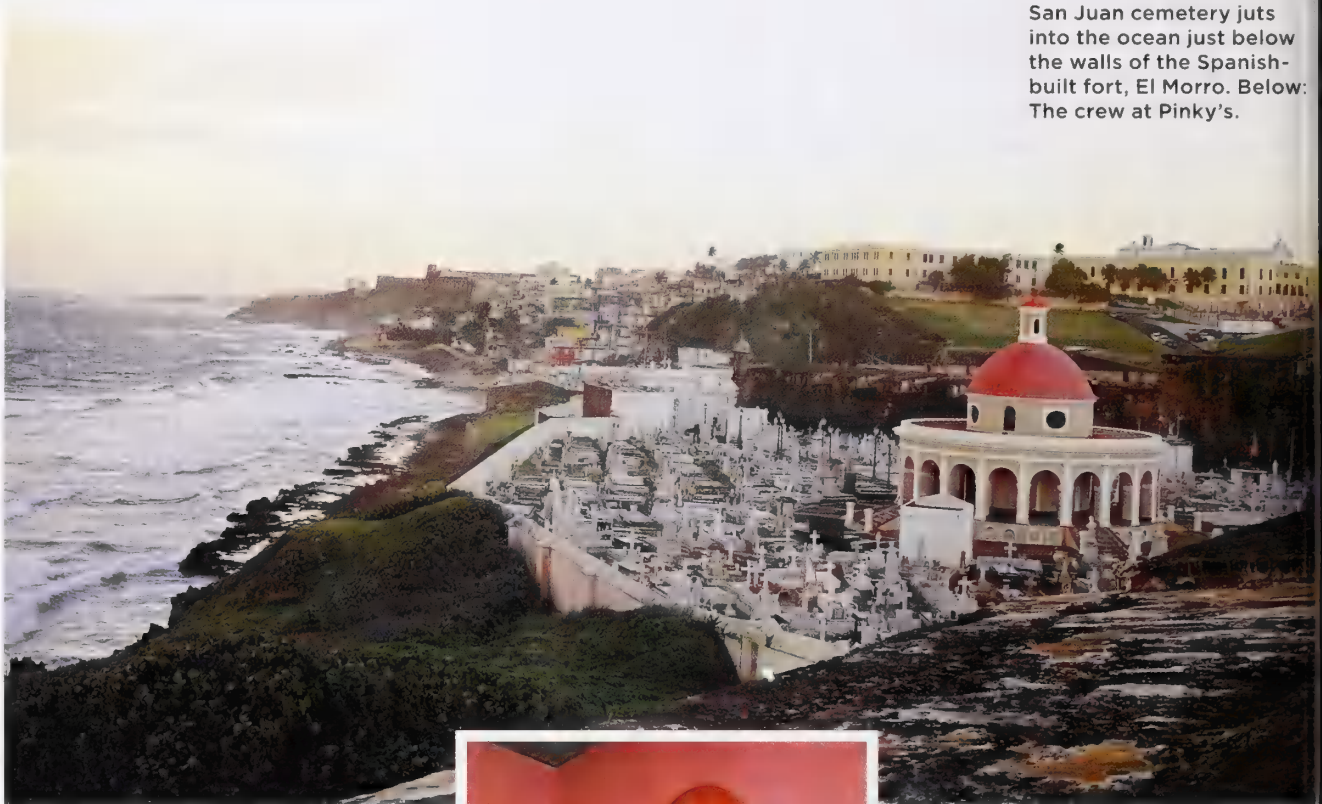
When friends come to town, I give them my tour of Beaufort in honor of our friendship. It is, quite simply, a continuation of my rides in Gene Norris's Buick when he could not pass a house without telling me a story about the people who lived there. But now, I have added my own history to the tour. I show the houses where Robert Duvall and Blythe Danner lived while making *The Great Santini,* or the houses where Barbra Streisand and Nick Nolte lived while they were filming *The Prince of Tides.* Then I show them the house where I met my first wife, Barbara, and the first house we owned on Hancock Street, also where I wrote *The Boo, The Water is Wide,* and the first chapters of *The Great Santini.*

I have imprinted my own history into Beaufort and those stories have replaced the ones that Gene Norris told me so long ago in the amazing generosity he brought to the life of a 15-year-old boy. At the end of my tour, as we walk to the graves of my mother and father in the national cemetery, I tell my friends that all my novels sprang out of my father's terrible house, the front seat of Gene Norris's Buick, and the day that the town of Beaufort took me in, enfolded me into her history, and let me know in all the aching beauty of her streets and gardens that she was proud to have me call her my hometown. ●

WRITER AND PRODUCER: KENDELL CRONSTROM PHOTOGRAPHER: TRIA GIOVA

# Capital Caribbean

## Old-world charm meets urban sophistication in sultry San Juan



San Juan cemetery juts into the ocean just below the walls of the Spanish-built fort, El Morro. Below: The crew at Pinky's.




### OLD SAN JUAN

Many people travel to San Juan for its beaches and casinos and give the city's old town short shrift, perhaps a day at most. It's a shame, because the area's rich history and sumptuous architecture deserve serious contemplation. All visitors should see El Morro, the 16th-century fort (a UNESCO World Heritage Site) built by the Spanish on a promontory high above the churning Atlantic. The entrance beckons at the far end of a windswept lawn, an expanse of grass so deep and green one half expects Julie Andrews to come twirling out of the ground in full governess garb. Within the [illegible] walls are towers and batte[illegible] mysterious stairways that will bring [illegible] oner G.I. Joe in anyone; the gamut [illegible] unfolded out here—from the Dutch invasion in 1625 to the Spanish-American war in 1898—is mind-boggling.

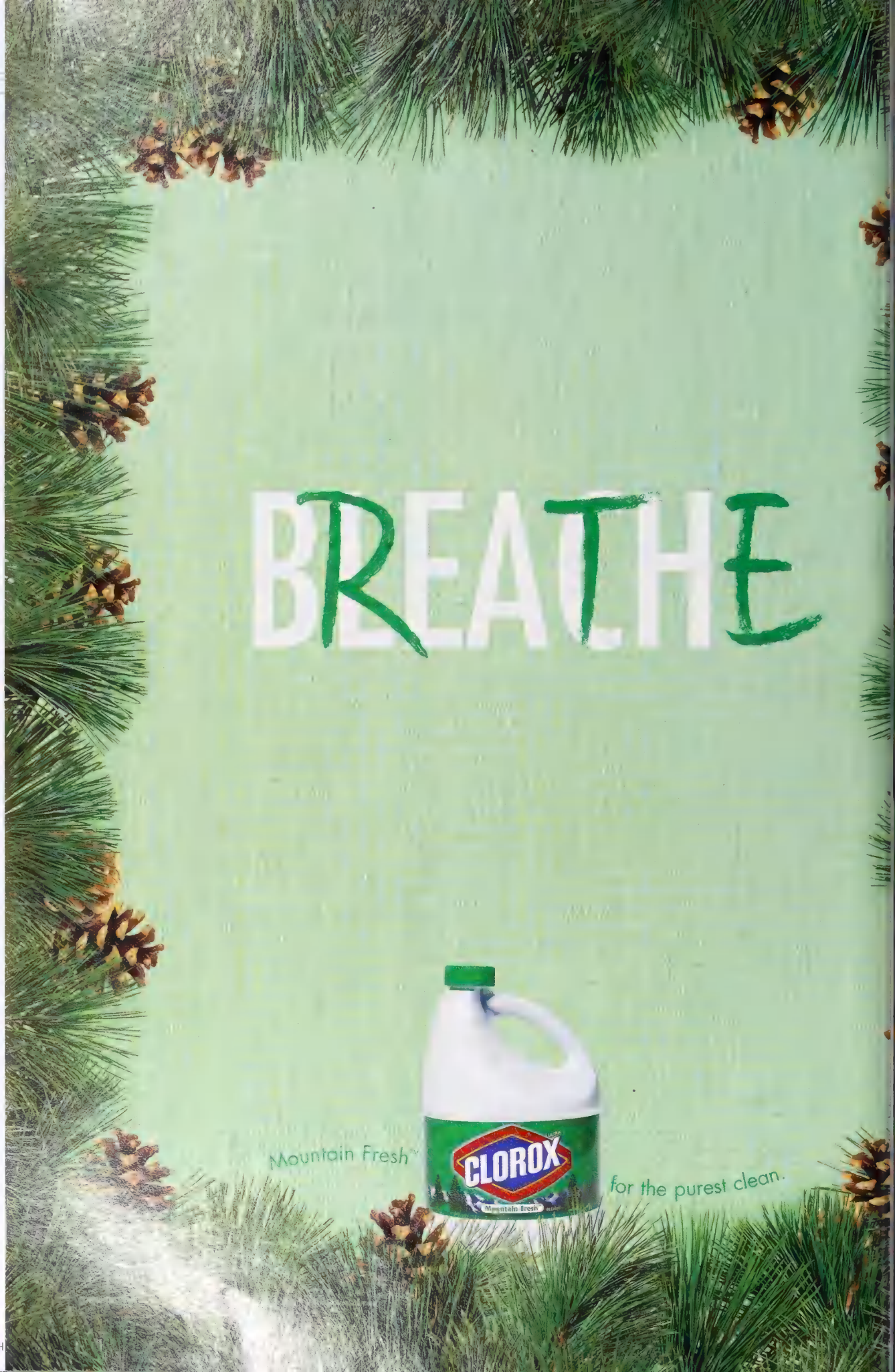
Also worth touring are the house and gardens of La Fortaleza, a fort predating El Morro that is now the oldest continually run executive residence in the Western Hemisphere (Governor Sila M. Calderón lives there now), an La Casa Blanca, a serene house (wit shabby grounds) built for the famil of explorer Ponce de León. Take tim to step into the white, gold, and brow San Juan Cathedral, equal parts soa ing and stern, and stroll along the Pase de la Princesa walkway, which hugs th water's edge along the old city wall Every little side street promises some thing special. My favorite is Caleta d las Monjas, where diminutive Spanish style houses are painted mint gree ocher, pink, lemon, and raspberry.

### IN TOWN OR AT THE BEACH?

In San Juan, you can be both. Ol San Juan's Hotel El Convento (800 468-2779; 787-723-9020), a onetim Carmelite convent dating from abou

(continued on page 160


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is the time to honor your mitment to getting healthier. longer summer days should e it easier for you to eeze in some exercise er before or after work. the warmer weather es you feel good just g outdoors. Experts say you count on exercise not only to you lose weight, but also mprove your mood and the all quality of your life.

ddition to exercising more, important to watch what you and drink plenty of water, espe- during the summer to avoid dehydration. "Making a small change like drinking more water can make a big difference in how you feel," says Donnica Moore, M.D., a nationally known women's health expert. She says water has potential health benefits that you will notice right away, such as fighting off fatigue, suppressing false feelings of hunger, and even improving memory.



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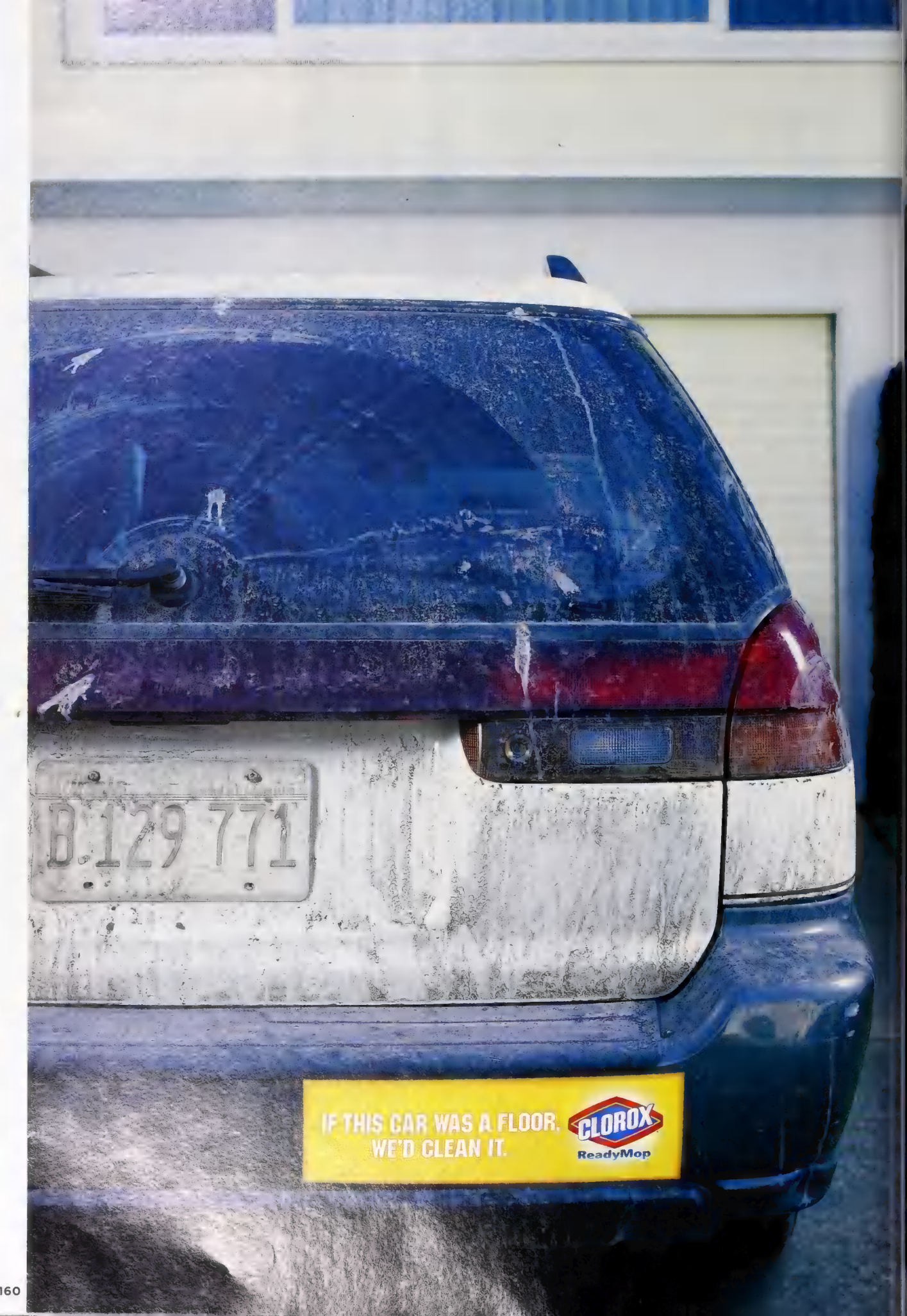
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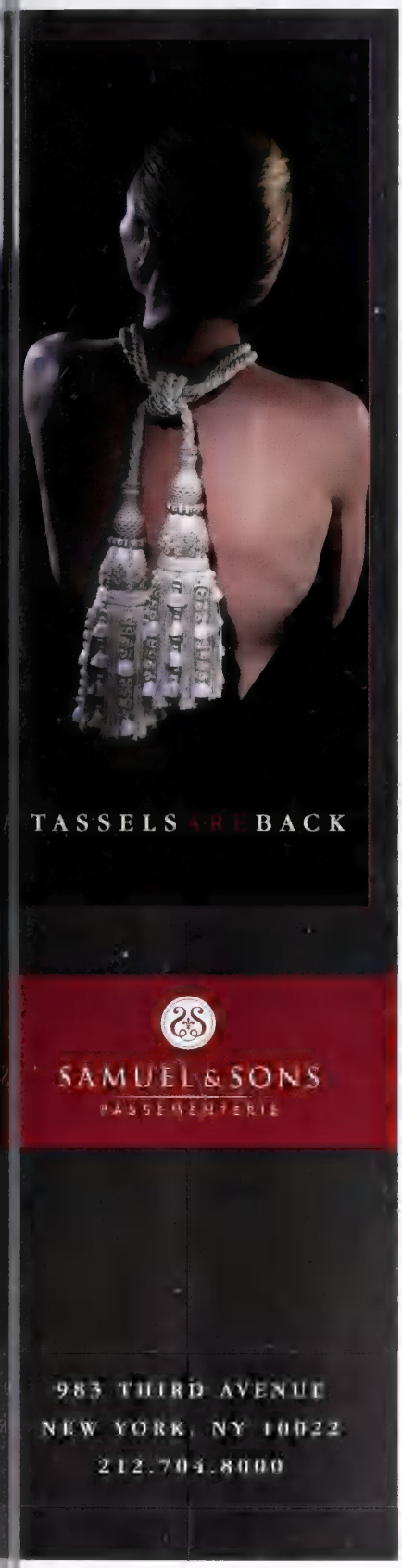
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# highlights

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On January 27th, 2004, during Jack Levy's "Design for our City" event at Sotheby's, members of the design industry came together, donating items or services to be auctioned to raise money for The Mayor's Fund to Advance New York City. Liz Smith was honored that evening for her dedication to helping make New York City better. One of the many highlights of the evening was Liza Minnelli and Billy Strich's surprise serenade to Ms. Smith.



*Liza Minnelli & Liz Smith*



*Benjamin Noriega-Ortiz & Lisa Young*



*Jamie Drake & Keith Langham*

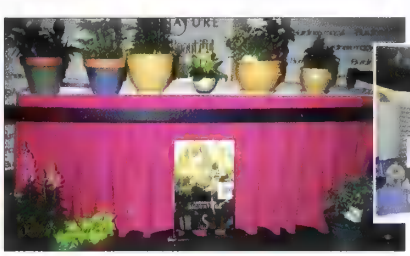


*Janet Rogers & Susan Zises Green*

## JONES NEW YORK SIGNATURE

Jones New York Signature and House Beautiful hosted an exciting in-store event with House Beautiful's Garden Goddess columnist, Katherine Whiteside. Katherine offered helpful tips and advice on creating your own Signature Garden. The event was held on Saturday, February 21, 2004 in Burdines–Macy's at The Fashion Mall in Plantation, Florida. Guests were treated to refreshments and a book-signing of Katherine's book, *Forcing, etc.*

JONES NEW YORK
SIGNATURE





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Above: The lounge bar at the Water Club. Right: The beach at Isla Verde, as seen from the Water Club's rooftop terrace.

Long Weekend

1650, once hosted stars like Rita Hayworth before descending into obscurity (at its nadir it became a brothel). After a careful overhaul by architect Jorge Rosselló, it reopened in 1997. "It was a challenge," says Rosselló. "We had to update it simply, with contemporary steel stairways and the like, so as not to compete with the colonial structure itself." El Convento is still slightly dishabille, but in the very best way, and San Juan Cathedral looms right outside my room's floor-to-ceiling shutters. I can almost hear the nuns singing.

After enjoying the gracious hospitality at El Convento, I move on to the Water Club (787-728-3666), across town in Isla Verde, and step back to the future: a woman wearing a DIOR ADDICT T-shirt in the lobby says it all. Borrowing heavily from Ian Schrager, the beachfront hotel, a hit with the style set, takes water as its theme (its bar/lounges are called Liquid and Wet), down to annoying ocean-wave Muzak piped into the corridors. The Water Club is about total stimulation, but I must be an easy customer: all I need is a good book on the rooftop terrace—it overlooks a necklace of palm trees on the putty-colored beach—and I'm set.

## DINING OUT

There's no better way to get to know a town than through your stomach. On my first night in Old San Juan, I try Barú (787-977-7107), a lovely high-ceilinged space on Calle San Sebastian. Tourists aren't unknown here, but there are enough locals to make the plac seem authentic, and after a long da of traveling I'm more than conten tucking into a plate of *yucca fongo* wit shrimp. The following evening, I'r sufficiently acclimated to check out th scene along Calle Fortaleza, a sort c raucous restaurant row. I skip the nois gimmicky Dragonfly and head towar Aguaviva (787-722-0665), which is don up in cool tones of marine white an blue in homage to the seafood-heav menu. From my seat at the counte I chat with the busy chefs and mak sure they cook my halibut wit crab cream sauce to perfectio although if I'd had anothe of the restaurant's lethal trop cal cocktails, it wouldn't hav mattered one whit.

Late one morning I mee architect José Toro, of Toro Fe rer Arquitectos, at the 1961 Ma lorca cafeteria (787-724-4607 across the street from Sa Francisco church in Old Sa Juan. Over chicken clubs, w discuss the process of buildin in a town that seems as new a it is old. "I love the possibilitie of architecture here," says Tor whose father, also an architec built the landmark Carib Hilton in 1949. "Because o the nice weather you can cre ate true indoor-outdoor livin spaces. The downside is that there is limited amount of craftsmen and con tractors to do quality work." After lunc we drive from Old San Juan to ritz Miramar, where I marvel at the funk Hotel Las Americas and Department o Justice buildings, and then on to Ocea Park, a quiet residential neighborhoo that in recent years has become highl desirable—and expensive. "There's s much potential in San Juan, it's ridicu lous. But it can be very bureaucratic The culture went from agrarian t industrialized very rapidly, and in >




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The Fifth Annual Giants of Design ceremony will take place on Thursday, May 13, 2004 at Cipriani 42nd Street, New York City. Tickets are $600 and proceeds benefit The New York School of Interior Design. If you'd like to receive an invitation, please call 212-903-5123.

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Working with renowned architect Bill Harrison and leading designers, House Beautiful will create a house featuring the latest trends in home renovation as well as the very best in interior design.

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# Highlights

## GRANGE



# GRANGE

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some ways the city hasn't caught up. There's no downtown, really, and ideally there would be a *malecón,* an ocean boulevard all the way from Isla Verde to Old San Juan."

As I wander along the quiet streets of Ocean Park the next morning, admiring characterful houses built in the 1930s, '40s, and '50s, I daydream about a palm-lined seaside promenade. Lunch is at Pinky's (787-982-2383), a groovy surf shack that specializes in wholesome sandwiches and wraps and nourishing *batidas* (I opt for the vitamin C–laden acerola). Even better than my meal is my dreadlocked waitress, who is so sweet to me I almost ask her if she's for real. "Puerto Ricans are truly nice, good people," architecture critic Raul Barreneche explains to me later that night, as does interior designer Jean-Pierre Santoni, when I ask about the constant kindnesses I have encountered during my stay. We are dining under the stars at Pamela's Caribbean Cuisine (787-726-5010), which serves a delicious crabmeat-encrusted tilapia and rare-seared tuna with chayote slaw. "There are a lot of kissy-kissy hellos everyplace you go," says Santoni, "but people really mean it here. The people are really genuine."

## BELLAS ARTES

One sultry afternoon, Santoni, who divides his time between his native San Juan and New York, drives me through stop-and-go traffic to the gritty suburb of Hato Rey. We are meeting Maud Duquella, a friend of Santoni's and a fixture in the island's art scene, at Galería Botello (787-754-7430), arguably the city's best art gallery. While I take in ethereal canvases by Angel Botello, haunting self-portraits by Carlos Collazo, and complexly layered abstractions by Mari de Mater O'Neill, Duquella and Santoni begin a spirited discussio about San Juan's art museums, bemoan ing the recent loss of a significant col lection of native art to the Smithsonian They dither over what they could donat to the Museo de Arte Contemporáneo which has moved into new digs in San turce, and I think about how lucky the are to live in a place where they can hel define an art museum's future. ●

Clockwise from top left: Schoolchildren at El Morro. The view of San Juan Cathedral from El Convento. A loggia at El Convento.

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ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

## 52 HOW SWEDE IT IS

*Page 52 to 53:* **Tosterup Bench, Rose Mirrors**—Country Swedish (T); 212-838-1976. **Bench fabric**—Cowtan & Tout (T); 212-647-6900. **Bench trim**—Samuel & Sons (T); 212-704-8000. **Bolster fabric**—Jane Churchill through Cowtan & Tout, see above. **Wallpaper**—Farrow & Ball (M); 888-511-1121. *Page 54:* **Gustavian Furniture**—Chelsea Textiles (T); 212-319-5804. **Chair, stool and bench fabric**—Cowtan & Tout, see above. **Stool, bench trim**—Samuel & Sons, see above. **Antique tureen**—Profiles (T); 212-689-6903.

## 56 FROM CLUTTER TO CALM

*Designer:* **Eve Robinson;** 212-595-0661. *Dining room:* **Table,** Courier; **chairs,** Bison, both Christian Liaigre—Holly Hunt (T); 212-755-6555. **Lafayette four light pendant; Iola sconce**—Stephen McKay (T); 212-255-2110. **Rug**—A.M. Collections (T); 212-625-2616. *Family room:* **Banquette; finish on walls**—Silverlining Interiors (M); 212-496-7800. **Banquette fabric,** House Pets—Donghia (T); 800-366-4442. **Breakfast table** (C) by designer. **Dining chair,** Hudson—Emeco (M); 800-366-5951. **Chair,** Mandarin, Christian Liaigre—Holly Hunt, see above. **Chair fabric,** Alignment—Knoll Textiles (R,T,M); 212-343-4000. **Round table**—Sandback (T); 603-899-2079. **Lafayette chandelier; TCO sconces**—Stephen McKay, see above. **Wall paint,** #2147-60 and #2147-50—Benjamin Moore (M); 800-672-4686. *Living room:* **Gridback chairs,** René Gabriel—Frank Rogin (R,T); 212-431-6545. **Round table,** Tukuro Spider's Nest—Tucker Robbins (R,T); 212-355-3383. **Sofa,** Mousson—Christian Liaigre for Holly Hunt, see above. **Pillows on sofa,** Tourmaline pillows—Dransfield & Ross (T,M); 212-741-7278. **Side table,** Gérard Timken—Jerry Pair (T); 800-429-8097. **Club chair; ottoman,** Malibu—Jonas Upholstery (T); 212-691-2777. **Coffee table,** Ted Boerner Booktable—Dennis Miller Assoc. (T); 212-684-0070. **Cabinets** flanking fireplace, Tommy Parzinger—Maison Gerard (R,T); 212-674-7611. **Lamp,** Bookcloth—Aero (R,T); 212-966-1500. **Modern Watermill chandeliers; double sconces**—Stephen McKay, see above. **Artwork,** *Untitled* (Blue Square with Green) 1992 and *Untitled* (Red Square with Blue) 1992 by Joel Shapiro—Pace Prints; 212-421-3237.

## 66 THE GIFT OF GREEN

*Plant sources:* **Brent and Becky's Bulbs** (MO); brentandbeckysbulbs.com. **Old House Gardens** (MO); oldhousegardens.com. **Smith & Hawken** (R, MO); smithandhawken.com.

## 68 JANE SEYMOUR AT HOME

Jane Seymour Home Collection: janeseymour.com or 866-333-5995.

## 83 GIANTS OF DESIGN/KATE SPADE

*Cover:* **Yellow trench coat**—Marni Store (R); 212-343-3912. **Long-sleeved T-shirt**—C&C California through Steven Alan (R); 212-343-0352. **Coral tank top** (under shirt): Rick Owens through Kirna Zabete (R); 212-941-9656. **Black pants**—Prada (R); 212-334-8888. **Shoes**—Kate Spade (R); 212-274-1991. **Brooch**—Iradj Moini for Mariko Boutique (R); 212-472-1176.

*Page 83* **Brown tweed jacket** [illegible]ore, see above. **Floral skirt**—Miu Miu (R); 212-334-5156. **Green T-shirt**—C&C California through Steven Alan, see above. **Flower brooch**—Alexis Bittar (R); 212-625-8340.**Shoes**—Kate Spade, see above.

## 95 GIANTS OF DESIGN/JAMES DYSON

**Vacuums**—bestbuy.com; dyson.com; target.com

## 98 ON THE SOUND

*Pages 98 to 107: Designer:* **Benjamin Noriega-Ortiz;** 212-343-9709. *Architect:* **Robert Keller;** 914-833-2459. *Landscape architect:* **Didona Assoc.;** 203-778-1840. *Lighting design:* **Thompson and Sears Lighting;** 212-997-4100. *Living room:* **Daybed,** Lady birdwood—British Khaki (R,T); 212-343-2299. **Daybed fabric,** Paddington in Cream—Savel (T); 212-473-2669. **Armchairs** (C)—K. Flam Assoc. (T,M); 718-665-3140. **Wood table** (C)—Christophe Pourny Antique Restoration (R,T,M); 718-855-8865. **Cubes; curly-back chairs**—Manzanares Furniture (T,M); 718-729-0321. **Coffee table** (C)—Manzanares Furniture, see above. **Blockwood floor lamps**—Stephen McKay (T); 212-255-2110. **Sofa fabric,** Paddington in Barley—Savel, see above. **Side tables,** Huron Martini Table by Koch Smith—Studium (R,T); 212-486-1811. **Roman shades**—K. Flam Assoc., see above. **Shade fabric,** Brussels Gauze in Natural #1207—Henry Calvin (T); 617-737-0691. *Music room:* **Leather sofa,** LC2 Two Seater—Cassina (R,T); 212-245-2121. **Leather armchairs, Club Chair** without skirt—Holly Hunt (T); 212-755-6555. **Leather sofa and armchair fabric,** Perlato in Meteor—Cortina (T); 800-338-6229. **Wood table,** custom—Christophe Pourny Antiques, see above. *Entrance foyer:* **Two-tiered console table**—Room (R); 888-420-7666. **Wall paint,** Hancock Green #HC117—Benjamin Moore (M); 800-672-4686. *Dining room:* **Wall paint,** Iceberg #2122-50—Benjamin Moore, see above. **Candlesticks,** Ted Muehling—E.R. Butler & Co. (T); 212-925-3565. **Draperies**—K. Flam Assoc., see above. **Drapery fabric**—Tapestria (T); 866-482-7378. **Armchairs** (C) by designer—Manzanares, see above. **Armchair fabric,** Sophistication in Ice #4045/03—Pollack (T); 212-421-8755. *Kitchen:* **Stools,** Twist bar stools—Knoll (R,T); 212-343-4000. *Family room:* **Wall paint,** White Heaven #2068-70—Benjamin Moore, see above. **Sofa at window,** custom—K. Flam Assoc., see above. **Fabric on chair and sofas,** Washed Linen in Natural—Savel, see above. **Chair; side sofa**—George Smith (R,T); 212-226-4747. **Floor lamps,** Le Sudan floor lamp by City Studio—Tui Pranich & Assoc. (T); 212-980-6173. **Shades**—Oriental Lamp Shade Co. (R); 212-832-8190. **Side table,** Saarinen—Knoll, see above. **Coffee table,** refinished by Christophe Pourny Antiques, see above. *Master bathroom:* **Tile,** Pearl #02—Oceanside Glasstile (M); 866-648-8453. *Children's bedrooms:* **Shutter headboard, Island headboard, End tables with drawer**—Maine Cottage Furniture (R,T); 207-846-1430. **Table lamps** (C)—And Bob's Your Uncle (T,M); 212-627-7702. *Master bedroom:* **Canopy bed**—Holly Hunt, see above. **Paramount console**—Baker Knapp & Tubbs (R,T); 212-779-8810. **Night table,** custom in Arctic Ice Finish—Ambience Furniture (T,M); 212-688-0170. **Murano glass lamp**—Chameleon (R,T); 212-355-6300. **Nigma cabinet**—HAF (R,T); 212-925-3100. **Mirror,** Ciao Manhattan by City Studio—Tui Pranich & Assoc., see above. **Draperies**—K. Flam Assoc., see above. **Drapery fabric,** Stars in North Star—Tapestria, see above.

## 108 LOOKING GLASS

*Page 108 to 115 Architect:* **Michael Damore, annex/5;** 312-429-8200. *Roofing contractor:* Southern California Roofing; 562-803-5583. *Throughou* **Polished concrete floor**—Fricks Floor System (R,M); 817-560-8281. *Living room:* **Sofa; chair** Antonio Citterio—B&B Italia (R,T,M); 80 872-1697. **Lugano coffee table,** Antonio Ci terio—Luminaire (R,T); 305-392-5006. *Gue bedroom:* **Headboard; bench**—Room and Boar (R); 800-486-6554.

## 116 CELEBRATING THE LEGACY OF FAULKNER

*Pages 116 to 119: Music:* Royal Productions—80 776-9252. **Faulkner portrait** by Stacey Howel *Table settings:* **Centerpieces**—Faulkner Hous Designs; 504-586-1609. **Pewter plates; silverwar place cards**—Lucullus (R); 504-528-9620. **Nap kins**—New Orleans Custom Linens (R,T); 504-89 0604. **Mirrors**—Mirror, Mirror (R); 504-566-199 **Food**—René Bistrot; 504-412-2580. **Engrave 2003 julep cups**—Adler's (R); 504-523-5292. **Jule cups**—New Orleans Silversmiths (R); 504-522-833 **Hosts**—Marti and David Speights.

## 120 TAILOR MADE

*Pages 120 to 127: Designer:* **Frank Roop;** 617-267 0818. *Web site:* www.frankroop.com. **All upho stery**—McLaughlin Upholstery (T); 617-389-076 *Living room:* **Sofa fabric,** mohair—Donghia (T 800-366-4442. **Ottoman fabric,** Leather Luster i Milkweed—Edelman Leather(T); 800-886-833 **Chaise fabric,** gray flannel—Hinson & Co. (T); 212 688-5538. **Chair fabric,** silk velvet in Fawn—Ros Cumming (T); 212-758-0844. **Drapery fabric,** satee wool—Donghia, see above. **Chandelier** (C)—Fo tuny (T); 212-753-7153. **Fireplace wall coverin** leather tiles in Very Natural—Edelman Leathe see above. **Wall upholstery fabric,** Hemp IG970-0 in Celadon—Donghia, see above. **Stools** (C). **Blu pillow fabric,** solid silk velvet in Aqua—Travers (T 212-888-7900. **Chair pillow fabric,** damask—Cla ence House (T); 800-803-2850. *Bedroom:* **Sof fabric,** Mohair—Clarence House, see above. **Sof mattress fabric,** quilted silk in Teal, by Jim Thomp son—Jerry Pair (T); 800-909-7247. **Pillow fabric** blue silk velvet and turquoise silk—Travers, se above. **Linen pillow fabric,** Celery green—Clarenc House, see above. **Lounge chair,** Bruno Maths son—Reside (R,T); 617-547-2929. **Painting,** b Bernd Haussmann—Chase Gallery; 617-859-722 **Closet system**—Poliform (R,M); 888-765-4367. **Be linens**—Pratesi (R,T); 212-288-2315. **Drapery fabri** by Great Plains—Holly Hunt (T); 212-755-655 **Additional drapery fabric,** Leather Luster in Milk weed—Edelman, see above. **Wall upholstery fabri** Grasscloth—Kneedler-Fauchère (T); 800-421-460 **Vase**—Lalique (M); 800-993-2580. *Dining room* **Painting,** by Bernd Haussmann—Chase Galler see above. *Kitchen:* **Cabinetry,** Alno—Dalia Kitche Design (R,T); 617-482-2566. **Banquette fabric,** Opa escent leather—Edelman, see above. **Glasses**—He mès (R); 800-441-4488. *Study:* **Wallcovering,** Chines Pewter MW4—Roger Arlington (T); 212-752-528 **Sofa** (C). **Sofa upholstery,** gray flannel—Hinson & Co., see above. **Drapery fabric,** Winter Harvest b Great Plains—Holly Hunt, see above.

## 142 CALIFORNIA RENAISSANCE

*Pages 142 to 153: Designer:* **Nicole Hsu; John Saladino,** 212-684-6805. *Architects:* James Taylor an Timothy Mace; John Saladino, see above. *Landscap Architect:* Sydney Baumgartner; 805-687-2555. *Entr hall:* **Chair fabric,** Velvet Lichen #4920-321—Corr Textiles (T); 718-858-4296. **Marble table**, Marmi E Graniti Zantedeschi (M); 011-390-45-686-062 **Fabric on console,** Southern Palm in Aqu #316003754—Greeff through F. Schumacher & Co (T); 800-332-3384. *Library:* **Summer sofa, Duple table; trunk chair**—Saladino Furniture (SFI) (T

2-684-3720. **Sofa fabric,** Lavello—Bergamo (T); 2-888-3333. **Trunk chair fabric,** Cervo—Rogers & offigon (T); 212-888-3242. **Fauteuil fabric,** Uffizi damask in Platinum—Lee Jofa (T); 212-688-0444. **eather** on wall, Palazzo Grande—Daniel C. DuRoss ); 518-762-1910. **Table; stool**—Collection Repro-ictions (T); 361-887-0082. *Drawing room:* **Audrey ofa** (C)—SFI, see above. **Sofa fabric,** Citeaux in earl #1364/05—Grey Watkins (T); 212-755-6700. **offee table**—Dauphine (T); 225-343-1739. **Arm-airs**—SFI, see above. **Lion**—Amy Perlin Antiques ,T); 212-593-5756. **Louis XIII sofa fabric,** Dam-co Uccello—Clarence House (T); 800-803-2850. **rapery fabric,** Gordes in Argent—Old World eavers (T); 212-355-7186. **Chandeliers**—Michael askell Antiques; 805-565-1121. *Dining room:* **Chair oric,** Carrick chenille damask in Azure—Lee Jofa, e above. **Relief**—Robert Haber & Assoc. (R,T); 2-243-3656. *Kitchen:* **Stools**—Minton-Spidell (T); 0-836-0403. **Stool fabric,** MTP-7800 series in Dis-ssed Putty #7855—Mark Tursi (T); 760-416-4479. **eakfast room: Chairs,** Laced Rawhide—McGuire ll); 800-662-4847. **Slipcovers,** Lucrezia in Drift-ood Monotones—Fortuny (T); 212-753-7153. *aster bathroom:* **Bathtub,** Carrera marble—Urban cheology (R,T); 212-431-4646. **Floor tile**—Rhodes chitectural Stone (R,T); 206-709-3000. **Light fix-re,** McCloud—Lampworks (R,T); 212-750-1500. **urtain fabric,** Fazzalino Neve—Rogers & Gof-n, see above. *Master bedroom:* **Audrey sofa; ink chair; ottoman; screen**—SFI, see above. **Chair, toman fabric,** MTP-7800 series in Distressed upe #5002—Mark Tursi, see above. **Chandelier,** rimaldi—Niermann Weeks (T); 212-319-7979. **Urn np**—Vaughan (T); 212-319-7070. **Mural,** by Col-Rodriquez—B&L Painting (R); 805-962-4754. **rpet,** Derge—Odegard (T); 800-670-8836. *Pool-le:* **Lounges** (C)—Niermann Weeks, see above. **aise fabric,** Canvas #553—Sunbrellla through lGreco & Co. (T); 212-688-5310. *Media room Reservoir house:* **Montecito sofa; lamp, Shoelace oman**—SFI, see above. **Sofa fabric,** Hotel DuCap Taupe—Glant Textiles (T); 206-725-4444. **Coffee le,** Nick cocktail—John Boone (T); 212-758-0012. **ea rug**—Sacco Carpet (T); 212-226-4344. *Study in servoir house:* **Carpet,** HLB linen in taupe—Sam sten Handweaver (T); 413-298-5502. **Shoelace oman**—SFI, see above.

## A PIECE OF CAKE

*ges 154 to 157:* **Billy's Bakery**; 212-647-9956. **yard Patisserie & Bistro**; 212-717-5252. *Coconut cakes.* **Fabric,** FC-88251—Cath Kidston through borne & Little (T); 212-751-3333. *Old-fashioned box cake:* **Cake stand; candles**—The Terence nran Shop (R,MO); 212-755-7249. *Apricot e:* **Bamboo placemat**—Takashimaya (R); 212-0-0100. *Lemon curd cake:* **Arne Jacobsen cake ver**—Georg Jensen (M); 800-546-5253. **Cake tter**—Takashimaya, see above.

## S FLOATING ISLAND

**nch and draperies**—K. Flam Assoc. (T); 718-665-40. **Bench fabric,** Ghent in Chino #4054-02—llack (T); 212-421-8755. **Drapery fabric,** Stars—rth Star—Tapestria (T); 866-482-7378. **Baluster les** by Wicker Works—Niermann Weeks (T); 2-319-7979. ●

### CORRECTION

**April 2004:** In the Resources for the story High Style on page 84, the phone number for Frederick P. Victoria & Son was incorrect. The correct number is 631-537-0496.







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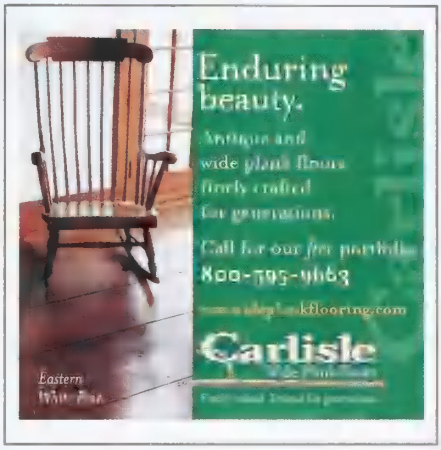
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# Finishing Touch

WRITER: CHRISTINE PITTEL PHOTOGRAPHER: ANTOINE BOOTZ



"THE GLASS TABLES ARE GUTSY, YET ELUSIVE"

## Floating Islands

### A surface, just where you need it

Any decorator worth his tape measure knows that when a client leans back on a chaise, he'll need a place to set down a drink within arm's reach. "But a spindly wooden table would have broken the mood," says designer Benjamin Noriega-Ortiz. For him, this bedroom—with Long Island Sound just beyond the diaphanous curtains—is all about water and light. The effect he wanted was transparency, beautifully embodied in these glass baluster tables that hardly take up any room and manage the neat trick of being both practical and ethereal. Why two? "I use a lot of pairs elements in this house. Balance equals serenity." For more details, see Resources. ●